

# FANTASCENE

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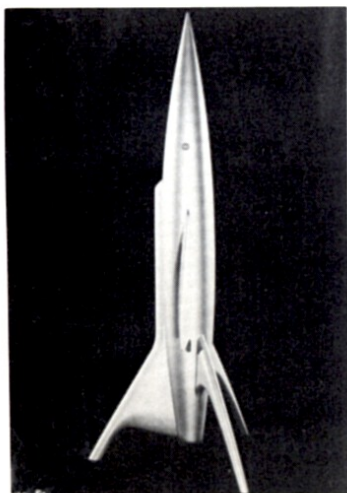
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## LETTER FROM THE EDITOR

Welcome to the new FANTASCENE. After a long delay we're back, now with full-color covers and several format changes.

The biggest change (and reason for the elapse in time since FS-2) has been our relocation to the center of world film production on the West Coast. This means that readers of FS can expect longer features in the future which provide more extensive in-depth research, and a host of all-new photos and rare materials.

We appreciate the continued encouragement of our readers, and hope to answer that support as best we can. Among the various projects we have in the works are: full coverage of the production of THIS ISLAND EARTH, the Gene Warren/ Wah Chang Interviews, the making of INVADERS FROM MARS, the OUTER LIMITS story, 1984 Revisited, Eric Hoffman's detailed history of TO THE DEVIL A DAUGHTER from novel to screen, the return of Rabin/Block, Part 2 of Scot Holton's CARRIE feature, the cinema of Edgar Ulmer, the making of THE PLANET OF THE VAMPIRES, Part 2 of our ROBINSON CRUSOE ON MARS Retroview, and many other special feature stories.

It is virtually impossible to exhaust all the information about a particular film or film maker(s) in any single article or issue of FANTASCENE. A number of our features will therefore be presented in two or more parts, in order to devote adequate space to each subject without filling an entire issue with but one topic (exceptions to this will be our INVADERS FROM MARS and THIS ISLAND EARTH retroviews, which will be presented complete in single issues). Additionally we will from time to time revisit previously covered subjects to further expand and update them. We will revisit Ib Melchior in a lengthy

interview in which is told how he made THE TIME TRAVELERS and THE ANGRY RED PLANET and wrote PLANET OF THE VAMPIRES among others. Our return to Jack Rabin and Irving Block will cover many of their films, such as FLIGHT TO MARS and WAR OF THE SATELLITES, only touched on in FS-2. We'll follow up the popular Jim Danforth interview with a detailed article and a generous picture portfolio to illustrate his artistry.

One advantage of doing this is to correct any possible errors or misinformation that might come to light with further study.

Those of you who read our first two issues may wonder what happened to our third installment of WAR OF THE WORLDS. With two other elaborate projects on this film in the works (the Ted Bohus/Jay Duncan special 25th Anniversary Tribute and Steve Rubin's definitive history of the making of the film) we elected to drop this feature for a length of time. We contributed what we could to the Bohus/Duncan project, and feel that both of these well-done efforts deserve widespread support.

FANTASCENE would like to express our gratitude to Mr. Forrest J. Ackerman and Dennis Billows for their unending patience, inspiration and help. A number of publications like ours, and individuals owe a great debt to the Ackerman Archives. We encourage the growth and well-being of this major museum dedicated to the preservation of the history of one of the screen's most viable and needed genres—the genre of the fantastic.

We hope you enjoy this, our third issue.

Robert Skotak

## LETTERS

Never having heard of FANTASCENE, your second issue really caught me by surprise. My thought was, "Where is the first issue?" I thought I was able to keep up to you guys, but I guess not. The other surprise was that here, with the second edition of a 'zine completely unknown to me, was information and handling on par with the "name" 'zines (token reference only, I assure you). I've come to expect, perhaps wrongly, that newer 'zines tend to lean on the visual and material values, neglecting what you might call "depth"—I'd call it "soul"—but that's irrelevant.

There seems to be a general movement among fans (and critics too) in surveying past films. There's a sense of tradition, a certain coherence, which we can see in retrospect. Everyone is aware of that. Maybe more importantly we see standards change in the interim and the older films have a slightly archaic appeal. And even if they're not very good, they're of another era anyway, so we can afford to be more generous to them. The good films made alongside them only help to provide a more favorable climate in which to see the lesser ones. Newer veins are being mined, reputations enhanced, and it's all to the positive and so, I think, to the good. I'm sure that people like Jack Arnold, one of the latest "discoveries", is pleased about it all, and why not? In some cases he's long overdue.

Anyway, the extensive behind-the-scenes tone of FANTASCENE 2 is great; it really gets into the pragmatics of the films and their techniques. The Rabin-Block piece is a perfect example of what I am talking about.

Lee M. Kaplan  
Encino, California

COVER 1: From CARRIE  
COVER 2: From THE STAR WARS  
Inserts: From ROBINSON CRUSOE ON MARS

I don't know how you manage to keep printing, researching and writing interesting articles on seldom-seen films and their creators and craftsmen, but keep up the good work! I'm referring, of course, to your lengthy, first-rate article on Jack Rabin and Irving Block. For what must be ten years now, I hadn't seen any references to, or photos from, the film KRONOS, and I must say that your article brought back the effective eeriness of this picture. The design of the machine itself still looks "undated" these many years later (it's true, a simple cube can't become so outdated, but still, you've got to give Block and Rabin credit for keeping the design as simple, and hence as effective, as possible).

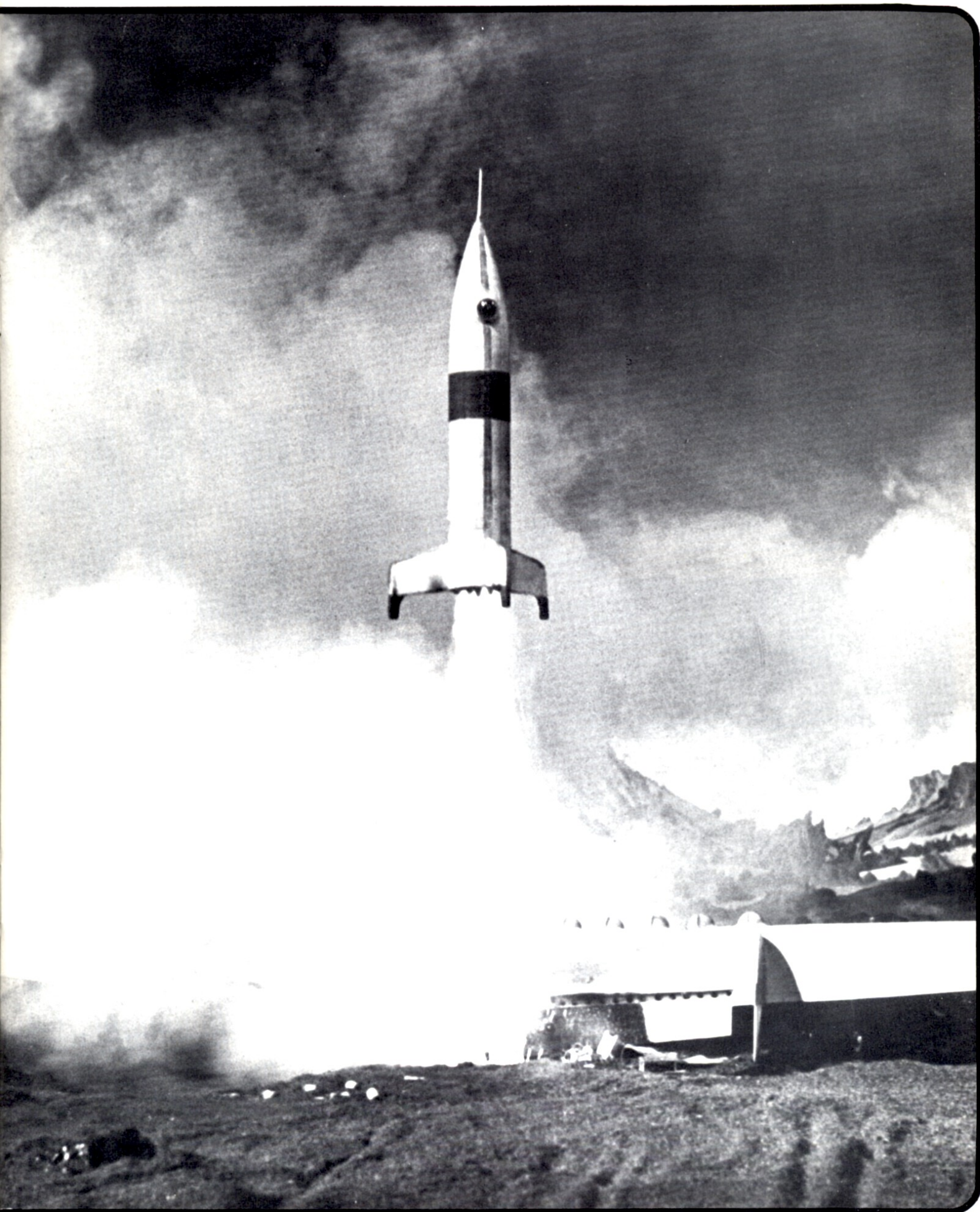
It does give me great pleasure though to read about film makers such as Rabin and Block who take such personal pride in their endeavors, and who display such multi-faceted skills: writing, painting, designing, general effects work etc. Such men are an asset to any undertaking, whether it be films or whatever.

Once again, your second installment on WAR OF THE WORLDS was top-notch in choice of photos and writing. Your interview with Jim Danforth featured some really interesting and succinct questions (ditto with your interviews with Messrs. Rabin, Block and Al Nozaki), though I felt it should have been longer and included more material about Danforth's past accomplishments—BROTHERS GRIMM, DR. LAD, etc. This will hopefully be in a future issue. Your questioning of Mr. Danforth showed a perceptiveness of the art and technique of film making, and a desire to get to the important points while not forgetting that simple details add "life" to an interview.

In closing, let me say that I like your combination of the well-known and the little-known...it helps put each film, and the seldom-appreciated creative collaboration behind it, into proper perspective so that one can compare high-budgeted spectacles like Pal's WAR OF THE WORLDS with quick cheapies like MONSTER FROM GREEN HELL, given the different circumstances under which each was made.

Kenneth Walker  
Norfolk, Virginia







With this issue, FANTASCENE begins a two-part, in-depth series of interviews on the technical and creative aspects of the filming of CARRIE, conducted by staff writer Scot Holton. This installment features interviews with art director Jack Fisk, special effects designer Greg Auer, and CARRIE's Academy Award nominee for best actress, Sissy Spacek. Part 2 will feature director Brian DePalma, director of photography Mario Tosi, and first assistant director Donald Heitzer.

We wish to acknowledge the invaluable assistance rendered by Jack Fisk, who kindly loaned material from his personal collection for our use in illustrating the article, and helped in arranging the interviews. Additionally we'd like to thank Harlene Marshall and United Artists Pictures for their generous assistance on this project.

CARRIE is, quite simply, an exquisitely artful film of intense and lyrical beauty. After the weakly received OBSESSION, director Brian DePalma strikes with full force on this one, and surpasses even the master's PSYCHO, by successfully melding an incredibly multi-layered structure into a coherent, cohesive, and totally scarring experience.

A brief, pre-credits introduction establishes Carrie as the misfit scapegoat of her peers. The locker room sequence which follows, as slow-motion camera and bodies drift through the veils of steam is sheer visual poetry; a sequence which ultimately delivers the film's first jolt of shifting realities, harkening back to the effective opener of DePalma's earlier SISTERS. In a scene which must be a screen first to deal with the subject, Carrie (Sissy Spacek) is revealed to be experiencing her first menstruation in the shower. Her frightened reaction builds into hysteria as the other girls pummel her with sanitary napkins and jeers of "plug it up..."; a

shattering shift from the pastoral beginnings of the sequence. As the gym teacher (Betty Buckley) rescues and tries to calm her, Carrie displays another first, her telekinetic powers, by exploding the shower light.

Later, in a blackly humorous scene in the Principal's (Bates High School) office, Carrie's powers smash his ashtray as he repeatedly mispronounces her name. Following Carrie on her walk home from school, DePalma displays a masterfully conceived and edited series of matched action cuts of his young nephew Cameron riding slalom around a line of trees, before Carrie flips him to the ground.

Carrie, it seems, is a victim of her mother's (Piper Laurie) crazed Pentecostal religious fervors and fanaticism. Mom pushes religious tracts in the neighborhood and relentlessly preaches the perverse concept of blood and original sin at home. She even has built a special penitence-prayer room in a closet, and taking the news of Carrie's menses as proof of sin, drags her to it as the frightened child tries desperately to gain some compassion and

commentary and in-depth interviews on the creative and technical aspects of...

# carrie

By Scot Holton





understanding from her. The room is dominated by a stylized arrow-ridden Christ that Carrie feverishly babbles her prayers to. Later in her room, she demonstrates her powers again, by breaking a mirror seen reflecting a fragmented image of Christ.

Meanwhile, the gym teacher has devised a punishment of a week's exercises on the gym field for the culprits of the locker room incident. In a humorously orchestrated series of tracking shots, the girls grunt and groan their way through the exercises. Only one girl, Chris (Nancy Allen), the makeup-entombed, totally hateful embodiment of a willful bitch, confronts the teacher, and loses her Prom privileges. The girls appear initially to be of a similar ilk, but the remorseful, gentle persona of Sue (Amy Irving) emerges, who through her boyfriend Tommy (William Katt), tries to justify her guilt by having him ask Carrie to the Prom. After an initial rejection, Carrie reluctantly accepts, and in a scene of well-handled melodramatic camp, Carrie reveals her plans to her mother as lightening bolts illuminate the interior of the house, underscoring her mother's threatened response. The groundwork is laid for Chris' revenge.

It is giving no secrets away here to say that the form of revenge is that Carrie will be set up to have a bucket of blood dumped on her at the Prom. We know this is going to happen, but the buildup of suspense and tension, nerve endings stretched to the snapping point, is like being trapped in a taffy-pull.

In preparation for the event, and in one neat act of ventriloquism, Chris seduces her boyfriend Billy (John Travolta) into securing the blood from the local Bates Meat Co.'s stockyards.

Finally, the night arrives, and Mom is seen ranting about the house, flagellating herself over the sin of it all, and berating Carrie that her "dirty pillows" (breasts) can be seen through her Prom dress. Carrie is transformed into a Boticelli-like beauty, daring to hope upon hope that her moment has come. As her mother tries a last effort to stop her, Carrie's

powers slam the doors and windows shut and throw her to the bed.

As they arrive at the Prom, all decorated with glitter-coated stars suspended over the gym floor, Chris and Billy are revealed to be hiding under the stage, as the camera slowly traces the rope Chris is holding up to the dizzying heights of the beams over the stage where the bucket is precariously perched. Carrie and Tommy are seen in a magnificently realized sequence swirling around the dance-floor as the camera swirls around them. It is the perfected image of a stereotype, the image of "every girl's dream come true."

The voting for Prom King and Queen is revealed to be rigged, and Tommy and Carrie win. In a rapturously photographed slow-motion scene, they move through the crowd to their on-stage thrones. Sue arrives through the backdoor of the gym to observe the ceremony, and discovers the rope and Chris and Billy hiding. She tries to stop them, but is frustrated by the gym teacher who fears she has come to hurt Carrie. In an excruciating play of hands, shadows, the rope, Carrie, the crowd, Chris, and an intense musical score (by Pino Donaggio) underlining it all with tension, Carrie is finally hit.

All watch in silent horror at the spectacle. The bucket breaks loose and knocks Tommy to the stage. The image shifts to split-screen as Carrie's powers beam the doors shut, Sue, Chris and Billy barely escaping. Her telekinetic powers now full-blown, the fire hoses free themselves from the wall, spraying her classmates to the floor. The hysteria and terror mounts, with all exits blocked! She sprays the Principal and others while they try to calm the frenzied crowd over the P.A. system, and as the water soaks the wiring, they are electrocuted. The gym teacher is seen halved by a falling basketball backboard. Ultimately, all are consumed in the purifying flames, and Carrie is seen emerging from the gym in an image of utter chill and magic with the building burning behind her. Her faith destroyed, Carrie makes for home, encount-

ering Chris and Billy on the way. Her powers throw his car out of control. Explosion and flames consume them.

Arriving home, the house appears a living candelabra, with votive candles on every conceivable surface. Carrie washes away the blood, and in a wrenching scene with her mother, pleads for compassion, "Hold me, Mamma. Please hold me." Mamma delivers a haunting and credence-like soliloquy, telling Carrie that she should have killed him "when he first put it in me". Relating her own tortured sexual experiences, she pulls Carrie down to pray with her, and stabs her. Now, with her final faith shattered and in a sickeningly graphic and blackly humorous scene, Carrie's powers hurl various kitchen cutlery through the air at her mother, pinning her to the doorway in the attitude of the stylized Christ. As we wonder if we can take another excess, Carrie prys her mother from the door and one arm becomes stuck and whimsically pops free. Carrie drags her to the closet as her powers begin to shake and crumble the house. The falling candles start a fire that ultimately consumes the house as it falls in upon itself, collapsing Carrie and her mother with it, as the quaking figure of Christ is seen. The final Gotterdammerung... we think.

In an epilogue dream sequence of sublime tranquility, Sue is seen walking to Carrie's gravesite, and as she kneels to place a bouquet at the grave marker, the image joltingly shifts to her hysterical response as Carrie's arm thrusts through the ground and grabs her. Another shift to her bedroom as she awakens from her nightmare, and her mother tries to comfort her cries of terror (and ours), saying, "It's all right... it's all right." Guinness' Records should be advised that new high altitude jumping records are being set at each screening.

CARRIE is a film of bravura style, haunting poetic beauty and grace, of relentless chill and terror, relieved by moments of darkly-colored humor. It is a tightly disciplined work





"CARRIE"

PAGE IN

From an absolutely glittering WHITE -- an image which first appears to be a brilliant, shining glass mirror, but then gradually becomes more of a piece of solid matter, located in space. (CARRIE)

1 EXT. WHITE MINERAL (ON HOUSE) - DAY 1  
 EXTENDING TO FRAME (like a picture-postcard). Modern, slightly curved, symmetrical, a design of small lines, curves and circles.

THIS is the house of MARGARET WHITE and her daughter CARRIE. It seems to have been scratched from the sky, or perhaps, from the sky, it seems to have been washed and polished. Antiseptic.

We hear a woman's voice:

MARGARET (V.O.)  
 (CARRIE) CARRIE!

The voice is distant but insistent. It is heard, in perspective, through the following procedure, which illustrates CARRIE:

2 STELLA HURAN - DAY 2  
 An All-American suburban beauty of eighteen, getting the fun of her life with only a simple white flannel running interference between her skin and the sun.

THE CAMERA REMAINS BACK OVER THE REAR OF HER BODY as CARRIE, faster than the eye, for just as she trembles with pleasure, then and there, she slips. The WHITE is cut into from a translucent quality by her body, which on a flash flicker to the house back yard.

4 THOMAS WHITE - STELLA 3  
 As the screen comes standing over her, someone speaking at her back, through the half-open door which separates the house from the white house back door.

STEEL (V.O.)  
 What are these?

5 STELLA AND CARRIE WHITE 5  
 A perfectly appealing little girl, a child of ordinary, clean eye. She looks, a hair of blonde, the hair which will serve in a moment what sets her apart from other children, however, are a pair of brilliant blue eyes, and it is these eyes that will become the focus of the film through the night.

STEEL  
 (CARRIE) What are these?

(Turning down the wall)

THE house has been there.

CARRIE  
 (Not smiling, looking with her finger)

What are these?

STELLA looks where CARRIE is pointing. The top of her head is all right, but CARRIE's head is not. She is looking at the house, not at the girl. STELLA is looking at the girl, not at the house. STELLA is looking at the girl, not at the house. STELLA is looking at the girl, not at the house.

STEEL  
 (CARRIE) What are these, CARRIE?

CARRIE  
 (In her, in her, in her)

I wish I had some.

STEEL  
 You will. (CARRIE) I'll have to wait a couple of years, but...

CARRIE  
 (In fact)

No I won't.

STEEL  
 Why, sure you will.

CARRIE  
 (Impatient)

No I won't. (CARRIE) No.

When CARRIE says, "I wish I had some."

(CONTINUED)

6 CARRIE 6  
 STEEL  
 (CARRIE) What are these, CARRIE?

STEEL  
 (CARRIE) What are these, CARRIE?

STEEL  
 (CARRIE) What are these, CARRIE?

7 CARRIE 7  
 STEEL  
 (CARRIE) What are these, CARRIE?

STEEL  
 (CARRIE) What are these, CARRIE?

STEEL  
 (CARRIE) What are these, CARRIE?

8 CARRIE 8  
 STEEL  
 (CARRIE) What are these, CARRIE?

STEEL  
 (CARRIE) What are these, CARRIE?

STEEL  
 (CARRIE) What are these, CARRIE?

9 CARRIE 9  
 STEEL  
 (CARRIE) What are these, CARRIE?

STEEL  
 (CARRIE) What are these, CARRIE?

STEEL  
 (CARRIE) What are these, CARRIE?

10 CARRIE 10  
 STEEL  
 (CARRIE) What are these, CARRIE?

STEEL  
 (CARRIE) What are these, CARRIE?

STEEL  
 (CARRIE) What are these, CARRIE?

(CONTINUED)

The above pages are from the opening sequence, later deleted, from the film.

of uncompromised artistic integrity. Sissy Spacek and Piper Laurie are actresses of extraordinary dramatic range. Amy Irving and William Katt seem immensely personable. John Travolta makes his screen debut playing the only image of him we know so far, while Nancy Allen is highly effective in an image of total evil. Much credit should go to art director Jack Fisk (who worked previously with DePalma on PHANTOM OF THE PARADISE) whose design work contributes so effectively to the mood of the piece. What is special about the special effects in this film, are the special perceptions the camera brings to its images. DePalma and director of photography Mario Tosi work pure magic with a camera. CARRIE is what really artful filmmaking is all about.

Aside from DePalma, art director Jack Fisk has probably contributed the most to the sense of uncompromised artistic integrity in the design of DePalma's film images. A native of Illinois, he was a sculpture major at the Pennsylvania Academy of Fine Arts for five years. His main interests there were environmental constructions; pieces he describes as "really only successful when other people became involved with them". Theatrical set design seemed the next most logical progression, and Jack worked in that capacity for the Theatre of Living Arts in Philadelphia before coming to Los Angeles. His first film work was on a biker film, PEACE KILLERS. This led to Roger Corman's ANGELS HARD AS THEY COME, and several other exploitation films for Gene Corman. His first work as art director for a director of "any artistic vision" was on Terry Malick's BADLANDS, an Edward R. Pressman production. His first film for Brian DePalma was Pressman's production of PHANTOM OF THE PARADISE. Following this, he began work on DePalma's OBSESSION, but quit in a dispute with the producer. He returned to work for DePalma on CARRIE. He has been married to Sissy Spacek for three years.

Just how much detailed thinking and consciousness he invests in a project is reflected in the interview below.

## Jack Fisk on CARRIE

"Let's take Carrie's house first, because it was one of the main focal points for action in the story. There were really three houses; a real location house, a full scale interior, and a half scale exterior model. Brian had talked to Polly Platt, the designer, who had recommended that Carrie shouldn't live in an old house; she should live in a modern suburban house, but Brian wanted a Victorian type of Munster house; he's attracted to that type of look, and I wanted something in between. EXORCIST had been filmed in a contemporary house, but CARRIE had more of a fable-storybook quality to it, so I started looking for a little closed-up, confining type of house. I must have driven 4,000 miles in Los Angeles looking for a house, and finally the only house I found that I liked was about eighty miles out, near Piru. When I saw it, I stopped and took a Polaroid of it. I really liked it, but I didn't really figure out why until later when I started taking dimensions of it for the model and discovered it was all asymmetrical. There was a dormer on top, and a front porch, but they didn't line up. It was weird by being just a little bit off, and it was the house we ultimately used.

To digress back for a minute, when we were first looking, the original script called for the house to be by the coast and, for the ending, Carrie walks down to the beach, and sinks down in the sand. That idea bothered me because it never explained what happened to the house or her mother, so I talked to Brian and said, 'what if the whole house just sort of goes underground at the end, and them with it?' He really liked that idea and we went back and talked to U.A., who had to be convinced it was worth the cost of building a house that would sink into the ground. They agreed to a \$10,000 price to construct the house. We did ultimately build it, dug a hole, and sank it.

All the shooting at the location house was



Above sketches represent: (top) Jack Fisk's preliminary set plan for the upper floor of Carrie's house; (middle) concept for the "viscious" school logo; (bottom) Fisk's pencil sketch of Carrie's house.





**Multiplicity in imagery:** Jack Fisk created the chilling image of a tortured Christ that serves as a foreshadowing of the gruesome crucifixion by knives of Carrie's mother. The film has a resonant power, much of which stems from inspired use of detail.

done in one day. They also needed street scenes of the kid riding the bicycle, plus the shots of the guys trying on tuxedos, so we put it all in one day, which limited the time we could shoot at the real house. We put up a picket fence around it, to separate it from the rest of the neighborhood. We shot the scenes of Piper Laurie walking up to it, and Billy Katt walking up to it, and the scene looking out of the window at the car parking. Then we shot the dream sequence with Amy Irving walking up. We shot that in reverse, with her walking backwards, which gave it a strange quality. But now when you see it, you see a VW driving backwards down the street, but because of the dream quality, it works.

The half-scale model was built by Harry Shepherd and Ken Pepiot in Shep's backyard on evenings and weekends. Then we rented a field in the San Fernando Valley, and transported it over there, dug a hole, and put it on an elevator. We also used it for some other exteriors at night. When it's raining on the outside of the house, that's the model; the windows slamming shut is on the model, and it's the model that we ultimately burned.

For the interior set of the house, part of the idea came from a house I had lived in, in Philadelphia, that had always fascinated me. It had a stairway leading upstairs with a door in the middle of the wall that had a staircase you could take away or put there, but if the staircase was away, you'd look and there'd be a door in the middle of the wall, and that was the door to the second floor. Anyway, I incorporated that into the interior design of the house which was built on a stage at Culver City Studios.

The whole idea of her up in the attic I liked, separating her from her mother, so that she had this little world of her own up there. Also from the standpoint of the action, in the

scene where she's stabbed and falls down the stairs and is trying to get to her closet, we tried to set up a spiral in the action. Actually the closet was right under the stairs, so there's a 360 degree spiral into the closet. The doorways into the living room were designed with a kind of Gothic Arch look to heighten the religious feeling. With the lighting, the points of the arches are projected on the wall, and we used them as pointed shadow objects to add to the tension.

The closet was designed to be the most horrible part of the house. We put it in the center to act as the core of the whole house, and made the space really small. Putting it under the steps gave some jagged angles and roughness to it, and also the idea of being under something is accentuated. We turned the door upside down, getting an image of a cross formed by the four door panels. On the overhead shot, looking down you can see a cross beside her which is actually made by the door. Basically we filled the closet with just household objects and mysterious shapes, but we tried to find something to put in there that would make it really horrible to justify all the screaming and horror that Carrie had for it. When I first went shopping around, I found a picture of Christ in a thrift shop that was really horrible, but it didn't have anything we could tie into the death of the mother. Brian had the idea of St. Sebastian, who is pierced by arrows, and we started looking for a sculptural figure of him to use. Unable to locate one, I got a plaster crucifix that was made in Italy and had glass eyes. First, I shaved the beard off and uncrossed the legs to make it stand at that really strange angle. Then I used a coffee-stained cloth for the loin cloth, shaved the plaster hair off, and put hair on it to resemble Piper's which had been done up to accent her religious fanata-

cism and also to go with the angles of the arches. Then I made little arrows out of wire and placed them on the body, which we later used as a pattern for all the hits on Piper when she gets stabbed by the kitchen utensils. I also carved the mouth open a little more so it would look like it was screaming. Next we put a little light on a rheostat behind the eyes, which we could brighten or dim as we wanted, and mounted it on an old piece of wood with a votive candle and a prayer book.

One of the things I really liked in the house was the living room. Using the idea of what a living room is, we didn't put any furniture in there, so that there was just linoleum on the floor, a record player in the corner, and a dining room chair; but other than that, the living room was bare, so that there really was no living area in the house. I thought that would help to tell their story. There was no television or radio in the house either. Actually, in scenes that were later cut, Carrie did have a radio up in the attic that she would hide whenever her mother would come in the house. She had this little suitcase with all her things in it, and when her mother wasn't there, she'd take them out. She had pictures she'd put up and brightly colored material she'd take out, but whenever her mother came, she'd run around the room madly hiding everything.

For the school location, we first looked around for a school that would be available. There are only about 3 or 4 schools in the L.A. area that are vacant, and I found this one that we ultimately used. Brian wanted a more modern look, and I thought that would be too jarring to get too modern, plus nothing modern was available. I felt that considering Carrie's home environment, if the change to the school was too drastic, she would have died in her tracks and never gone in. We've



got a shift in the style of the other kids, and that's kind of enough. Actually, we ultimately used 3 schools. The front steps was a school in San Fernando Valley, the playing field was Pacific Palisades High School, and the back of the gym was in Hermosa Beach. The interior of the gym was built on a stage at Culver City Studios for the Prom and Prom decorating scenes. The theme of the Prom I saw as a part of Carrie's fulfillment. She wanted to be normal like everybody else, to be a part of this world, and using that as inspiration, decided on the title 'Love Among the Stars', and the universe for the decorations. Using that theme, we made the stars and painted murals for the background, put twinkling lights overhead, and a lot of crepe paper to keep the high school feeling and also to filter out and soften the gym, so that later, when it all falls aside in the fire, you'd have not only the school, but the gym as a reminder that her gym class is where it all started, reflecting back on the horror of the shower scene.

One day over lunch, we were trying to think of a name for the school, and because of Brian's love for Hitchcock, we decided on Bates High School. Then we tried to think of an image that was appropriate for the viciousness of the kids and started kicking around names like Bumblebees and Hornets. It was a contribution of Nancy Allen, Sissy, Brian, Don Heitzer, the assistant director, and myself ultimately that we used the image of a hornet which, in the design of the logo, I changed to Stingers, and put a big stinger on the hornet. Brian loves details, and I love those kind of details, which makes it fun to do.

For the meat packing company, we used a really great place that I had seen down in Vernon for a long time. I was actually turned onto it for the first time by a friend, Bill Paxton, whose name I used on the realty sign at the end. It just seemed a really perfect location for us, so I took Brian down, and he really freaked out. The guy who painted it was still there working on it. He works for Farmer John Meats, and they fly him around to all their plants to do the murals. We had him do another 18' mural for us which we

moved around, but basically we used it as it is. It was a really horrifying place because all the images were of cute little pigs in heaven or happily going off to market, but on the inside of this place, there is the smell of the fear of pigs going to die. They get 10,000 pigs in there in a week, and they're all gone in that week."

Of the development of his relationship with Brian, Jack states, "I first met Brian on PHANTOM. I had really only seen SISTERS before this, and really loved it. I was kind of thrown to him by the producer as his art director, and he seemed really skeptical of me at first, but during the filming of PHANTOM, we developed some sort of rapport and trust. I have a lot of respect for Brian's visual ideas, and even when we're shooting, he'll come up with an idea that might make me wonder if he knows what he's doing, and I'll tell him, and when it finally comes out, it works perfectly. One example is with the hand coming up out of the ground in the epilogue. The ending of the film that I contributed to, with the house going into the ground, I thought was the best. The epilogue was Brian's idea. In order not to let Sue off scot-free, he developed this scene where she is haunted by dreams of Carrie, and his idea for that was to have her hand coming up out of the ground and grabbing her in the dream. I remember at the time saying, 'Oh Brian, what're you doing?', but now having seen it, I don't know how I ever thought it wouldn't be effective. I think it speaks of Brian's genius that he not only conceived it, but brought it off so really well.

When you're able to work with a director more than one time, the relationship starts to work on trust. Brian and I have confrontations where he threatens to poke my eyes out, and I tell him scary stories and try to frighten him back. My father was an undertaker, and his father was a doctor, and in trying to figure out why we get along, we developed a running joke about my father taking over where his left off. Brian has really flamboyant ideas; he's not afraid of style, and letting an art director go. I don't think you can give Brian too much. He's never trying to tame things down. In his own way of inspiration, he's always pushing you to more bizarre things. It

ends up sometimes when he gets that way, that I reverse the way I like to be, of really shocking directors, and try to control him a little bit so we don't go off on a lot of visual tangents. The element of trust is most essential. I have a lot of respect for Brian's artistic concepts, and working on his films, for me, have been the most fun to do."

## Sissy Spacek on CARRIE

An actress of extraordinary dramatic range, artistic integrity, and personal sensitivity, Sissy Spacek considers herself to be a real part of the technical crew, as one part of a total body of effort to form the final film image. To this end she has gained a remarkable understanding of the technical disciplines of filmmaking. This, coupled with an ability to go deeply within herself to make an emotionally based connection to the character she portrays, are evidenced in the experiences she relates, physical and emotional, during the filming of CARRIE.

"I first met Brian when I worked on PHANTOM OF THE PARADISE as a set decorator. I had wanted to do Jessica Harper's part, but someone along the way had told Brian that I didn't sing, which is very ironic because that's how I began in the business. However, working on it in a technical discipline really helped me a lot as an actress. Filmmaking takes so much energy anyway, that if you can approach it from a technical side, you know what's going to be needed of you. That's an extra advantage. Working on a film from a different aspect, you realize how important everyone is. Everyone does character development. The set decorator does character development, and you have to think of yourself as that character and work from the inside out. I think that helped me to become more aware that other people on the crew were working through different char-

Jack Fisk stands next to the 1/2 scale house he designed for the climactic scenes of CARRIE. It was built at a cost of \$8,600 and rested upon 18-inch weaknee jacks. The miniature had three sides with no back walls, and a breakaway chimney made of wood bricks and celotex mortar.





actors too, and I tried in *CARRIE* to crack all the other people that I was working with to get new ideas. For a long time I think actors have been kept away from the technical side of filmmaking, and I feel that's a real mistake.

For *CARRIE*, Brian read us in groups of three and then we'd all switch around the parts. I'd always end up reading for the part of Chris, not Carrie, and so I imagined that that was who Brian wanted me to play. I finally tested for the part of Carrie, with a bunch of other people, and had this dress that I wore in *BADLANDS* that my mother had made for me in the seventh grade, that I wore for the test, and got the part.

Carrie was such a strange character that it took me a while to find some positive things about her. In deciding to play her, I didn't want her to be just this creep, or particularly weak. It's hard to approach what appears to be a negative character; you have to go through a riot of psychological juggling to convince yourself of why you're doing something. The novel was really good for me to read because you may feel creepy at different times just like everyone does. I feel creepy and ugly sometimes, and I feel all different ways at different times, and the book helped me to find that creepiness in myself. Nobody in the world is just one thing. They may be a creep, but that creep may be only ten percent of them. They really have a whole other 350 degree realm of being. I knew all the grotesque and down things about Carrie, but I wanted to find some positive things about her. I wanted her to have subtleties and intricacies like we all do, and be many-faceted because it could really be a drag to play a person who's just beat down and without a ray of hope.

During the shooting, I hid out in my dressing room a lot, and really didn't fraternize with anyone. I sort of lurked in dark corners of the soundstage, and peered out from behind things. My dressing room was filled with these religious books and heavy classical music, and a box of trinkets that Carrie had hidden in her room [shown in a scene that was later cut]. I didn't want there to be anything reminiscent of Sissy's world to distract me.

There were many things about Carrie that I felt about myself; a duality that I had felt as a child. There was my 'outside' self, the self that knew how I was supposed to be, what was acceptable, what people wanted from me and how I was supposed to act. Then there was my inside self that knew how I really felt about things; the real me. I felt that in Carrie too. There was Carrie with her classmates and teachers, where she wanted so badly to be accepted that she dared not fight back. She kept that half grin on her face as if maybe this time they'll forget, just ready to break into a big smile. There was also Carrie with her mother, and there was a fire in her where she would stand up to her and fight back and meet her mother head on. She was smart and you see her trying to manipulate and trick her mother into letting her do things... 'Prom... what Prom?'

But those were the obvious components of her personality. I also wanted there to be Carrie alone, to see a strength, a completeness, and a sense of independence. She might have been the scapegoat at school, but she had her own universe at home in her room. Her room was really her only refuge, and in it she drew her strength to deal with her mother and the outside world. It's funny, you kind of approach the character from the inside out, as I did in researching the occult, and religious aspects, and telekinesis, but really all that was the least of her worries. She wanted to be normal. She wanted to be accepted, and after you do all the basic research, then one day you wake up, and you not only know these scenes, but like a puzzle that finally comes together, you know how the character would react in any situation. That's when it gets really exciting and you just soar.

With each character that you play, you find new places in yourself, and make new discoveries about your own psyche. I really feel that Carrie was such a sensitive and creative person that she was really up in her room writing poetry, and I feel I found through her a very vulnerable and sensitive side of myself, and that was very fulfilling. I think that many creative people come out of



A recent photo of Sissy Spacek taken outside Stage 16 at Culver Studios.

traumatic life experiences, if by no other means, the creativity being squeezed out of them, and I feel that Carrie is representative of that in all of us.

When I first started to think about her body movements, I thought of her moving like an old person, and then realized that wouldn't quite work right because it would be too extreme. Jack had a book of Gustave Doré etchings of parables of the Bible which helped me a lot in establishing body movement for the ending of the shower scene. I used a scene of a person being stoned to death for when I'm huddled in the corner. The opening of that scene was shot in slow motion, but I didn't know it at the time. It was ironic because I saw it in slow motion in my mind's eye and I acted it in slow motion, and Brian saw it in slow motion and filmed it in slow motion. Therefore it ended up being double slow motion which was too slow, and had to be re-shot to get it right.

During that sequence in the shower, when she's looking at the other girls so hard, when they're coming at her, trying to understand, trying to grasp it, trying to comprehend it, there have been moments like that in all our lives when you're getting too much information, too much stimulation and your mind won't accept it. You have a kind of sensory overload. For her reactions, I studied the Doré etchings and practiced the facial and body movements to become so familiar with them that when the scene happened, my body would be used to going into those positions. It would leave me free to deal with the emotionality of the situation. I remember Brian saying, 'It's like being hit by a truck', and here I was naked in the shower, blood in my hand, trying to think what it's like to be hit by a truck! Well, as a boy, Jack had been hit by a car. He wasn't hurt badly, and remembered his mother saying he had lived for a reason, and I'm sure it was so he could tell me what it was like. It was very incredible because here I was with Jack in the shower, and all the crew around, and I was asking Jack to tell me what it was like, and Jack had said that it was Christmas Eve and he was walking down the street with his sled in hand, looking at all the beautiful Christmas lights on the houses which were so beautiful in the snow. He turned around and saw a car coming down the road and started to turn away and before he could move, it was right on him. It had gone from this moment of beauty where he was just lost in the lights in the snow to the point where he turned around and saw this car coming at him, and in that moment of trying to comprehend it, he was hit! The shower became the Christmas lights for me. Carrie has this moment where she's just lost in the beauty and warmth of the shower, and then all of a sudden, here's this car coming at her. When I was showering, I was looking at Christmas lights and the blood was the car lights. Any kind of real emotional moments in a person's life they can recall can give a character a core for their feelings.

I used additional images from Doré for

the body movements in the scene where the blood drops. I had wanted there to be a really strong transition at the point the blood hits her. There was one picture in particular of a person who is looking up, and you can only see the whites of her eyes, and I thought it would be a good one to use when, after the blood hits her, she looks up to see where it came from, and then when her head comes down, that's where the transition comes, like when you change the expression on your face by passing your hand down over it. I thought that would make it more dramatic, so I practiced looking up, and just holding my eyes back up as I brought my head down. The blood was actually dumped on me twice for the scene, with Greg Auer pulling the rope. My initial reaction was that it was a kind of warm sensual feeling being covered with this wet warm blanket, but after days of shooting the whole destruction scene, it got to be miserable, and I was counting the days until we were through.

Working with Piper was something really special for me, because we didn't have to sit around and chew the fat and tell each other our life stories. We rehearsed one day, and on the second Brian taped us in the scene where I come down the stairs and say, 'Why didn't you tell me... Momma?', and I'm not kiddin', it just clicked perfectly! We just shifted around each other like two magnets, where you have this strong energy, and all of a sudden... whack!, the energy just locks in, and that scene just took off, and at the end of it Brian just said, 'Wow!', and that was the moment that I knew we had it. It's like being grabbed by your solar plexus! With Piper, we didn't have to go through any real-life drama. All our connection was through those characters. It was a great balance, like dancing with the perfect partner.

Rather than have a stand-in, I did the gravesite scene myself. People who know me, recognize my hands. After all, your hand is your hand, and I felt that if a stand-in was going to do it, she might do it goofy or something, you never know. Besides, how often do you get to be buried alive and know that you're going to be O.K.? I did get a little claustrophobic, but it was still exciting. The funny thing to me in that scene is that here's Amy Irving just looking so beautiful and serene, and here I am buried with my hand sticking up. It's really neat and I love that scene.

They built a platform for me underground and used pumice rocks which really scraped up my arm when I thrust it up, and it felt like my arm was being mutilated. To protect me, they had a tight little slit in a piece of styrofoam to stick my arm through, but all this pumice got down in there and it was a real tight squeeze. Everytime I'd push out, it'd scrape me.

In many ways this was a dream crew for me to work with. We'd all gone back so far: Greg Auer had done *PHANTOM*, and Jack, Bill Scott [2nd assistant director], Ken Pepiot [assistant special effects], Lou Stroller [associate producer], Don Heitzer [1st assistant director], and I had all worked together before. We all knew that we all were going to give it everything and nobody had to worry if anyone else was doing their job. That's what it's really all about. You just can't give your body and your voice, you've got to give your heart and soul. I feel a little like I'm cheating sometimes because I'm the one that gets to manifest it all on screen and soar. It's like climbing a pyramid with everyone helping you to go to the top.

Of all the films I've worked on, *CARRIE* had the best feelings, the least tensions, and the most relaxed atmosphere. Brian is not a tyrant. He's going to be doing his job and he expects other people to be doing theirs. He hand-picked the whole crew, and it's very seldom that you can get that quality of a crew together, that work so well with each other. Brian was always 100% prepared, and gave me total freedom with the part. He'd let me know what he needed from me for a scene, and then tell me to follow my instincts. He's a very sensitive person, who is at the same time very loose and very structured, and because you know what his structure is, it gives you incredible freedom to do what you need to do. It's a very special relationship for me because you've got to be able to open yourself up totally and completely expose





Visible in this location shot are the two large conveyor rigs that were intended to drop boulders atop the miniature of Carrie's house.



Greg Auer sets up the stabbing sequence. Note the wire leading to Piper Laurie's hand.

yourself, and I feel so close to Brian that I could tell him anything.

CARRIE was very, very satisfying for me, as was Holly in BADLANDS. There have been roles that haven't been so satisfying. If someone stops you in the middle of a sentence, or if there's a picture on the wall that's crooked and you can't reach it to straighten it out, and you always feel a little frustrated—some of my other roles were like that. On CARRIE, I got to right the picture. I had the complete and total satisfaction of having that character run its course through me, and I was through with it when I finished."

Sissy has completed two features as yet not in release: WELCOME TO L.A. for Alan Rudolph and THREE WOMEN for Robert Altman, but has not accepted any current offers. She states, "I want to continue to become more involved with the total production. I love the technical intricacies, and want to continue to add to my technical skills and learn editing, and someday direct and produce because I'd love to be the one who holds the artist's brush."

## The Special Effects: Greg Auer

A 13-year veteran in the special effects business, Greg Auer's first work was on a pilot for a never produced television series, PERILS OF PAULINE. From that he worked on MISSION IMPOSSIBLE, and then "bounced around between studios", before working as a shop foreman at Columbia in the effects department on McKENNA'S GOLD. In 1969, Phil Corey, a friend at Disney Studios, contacted him with a job offer, and he stayed three years, finally leaving for an assignment on OKLAHOMA CRUDE. "My next film of any note was DIRTY MARY & CRAZY LARRY, staging the train and car crash, and the other car chase effects." Auer's first work with Brian DePalma was on PHANTOM OF THE PARADISE, in which he most notably exploded the car on stage for the Beach Bums musical number, and rigged the neon lightning bolt that kills Beef.

Of his contributions to CARRIE, Greg relates, "My first work was creating the steam effects in the locker room scene which was really more fun than work. For that we used a 5 hp. steam boiler, about the size of a 50 gallon water heater, holding 100 lbs. of pressure. This we had outside, with a heavy steam hose leading inside that we used to fill in the voids between the lockers. One problem that we encountered with this was that of the camera lens fogging over. Ken Pepiot, who worked as special effects assistant, went out and got the hairdresser's blow dryer, and

stood there and aimed it right at the matte box, which was all we really needed to break up the condensation.

The blood business wasn't really tough at all. I think we mixed up about 15 or 20 gallons of it, using Karo syrup base and food colors. It's something that was developed in the makeup industry, and commercially available as '7-11 Blood' at about \$25.00 a gallon. The real problem with it, is matching the '7-11 Blood' to real blood color, and red, yellow, and green food colors, and a thickener are all involved in the making of it. For our first batch we used corn starch, and, to make Sissy more comfortable, we heated it first, but ran into problems when the starch made it jell in the bucket, so we had to substitute a different thickener after that. Another problem that developed with it was that under the heat of the lights, it would dry and Sissy would become stuck to herself, so we had to have one full-time guy just spritzing her with water to keep her moist.

For the fire in the interior of the gym sequence, we used rubber cement, burner pipes—which are different lengths of 3/4" pipe, slotted diagonally, but overlapping so that it looks continuous at an angle—and a Fishtail, which is a piece of sheet metal formed into a flattened out bell shape, about 6" long and 1/4" wide at the opening, with a pipe fitting on the other end of it feeding from a propane gas tank. All the propane and fire stuff was used against the walls of the gym behind Sissy as she walked across camera. We did a continuation burn from the edge of the stage using propane, and as she came down onto the floor, we ignited the pipes behind her, and then lit up the archway around the door.

We were required to have a fire safety officer on duty whose responsibility it is to make sure that he is confident that what you are doing is not going to get out of hand. But it's really the effect man's responsibility that there's nothing hung overhead by rope, and no flammable materials or endangered personnel. I've got to say that Sissy's really got a lot of guts. Aside from being a really fantastic actress, she's also really good at keeping her

head about what's happening to her. We would say, 'Listen, we can get you this much closer to the fire, but we don't know what your reaction will be, so if you're uncomfortable, move with it, and if you're O.K., stay with it'. When we lit the backpiece on the stage, and that was an awful lot of fire and terrifically hot, we told her that she was just going to have to hang loose with it, and she did, just beautifully.

The stuntman who doubled for Sidney Lassick, Bobby Bass, actually introduces the fire to the backing when he falls back onto it, and the only damage we did was to redden his one hand. We put rubber cement on his coat which catches fire from the electrical sparks of the microphone and, as he falls backward, the backdrop catches fire. He was protected with sodium silicate on his skin, and his clothes were fireproofed, but at the point where his arm begins to shake, that was Bobby's signal to get him the hell out of there because he was seriously in pain at that point and had reached his tolerance. So, we cut right there and about five of us knocked the fire down with CO2 extinguishers, and luckily all that he had was redness on his hand, but no burns.

Of course, we were helped out a lot by the water in the hoses keeping everyone wet down, so that the only people exposed to any real hazard were the stunt people. For the hoses, we used wires when they first unravel, but after that, as they were moving around, we had bent lengths of 1" pipe stuffed inside that I would manipulate lying on the floor. For the valve opening, we built on an additional valve attached off camera to the one you see turning, so that by turning that one we could make the other one appear to be turning on its own.

For the scene of Sissy emerging from the gym, all we had to show was the door and windows on fire. The burner pipes were hung from the ceiling about 8 to 10 ft. off the floor, and we fed them from the floor. For the fire behind her in the doorway, we used a burner pipe and two Fishtails set about 8 ft. behind her, set up on apple boxes, which provided the back wall of flame. The use of

## ABOUT THE AUTHOR, SCOT HOLTON

Scot Holton describes himself as "the oldest ten-year-old on my block, by which I mean I have not lost that special childhood sense-of-wonder and amazement at the range of human experience." A native Philadelphian, he has studied at the Philadelphia College of Art and is graduated from Temple University's Tyler School of Fine Arts; has taught and worked in the field of art therapy with neurologically handicapped and emotionally disturbed children. A self confessed "style and detail freak", he is most often attracted by a film's sense of artistic integrity, and has seen 2001 39 times and CARRIE 13. His favorite fantasy character is "Froggie the Gremlin."



slow motion in that scene made the fire appear a lot more graceful and fiery, and even I was amazed at the magnitude of it as it appears on the screen. We did do some minor damage to the building by blistering the floor and blackening the ceiling, but the school seemed to take it in stride and it was easily repaired.

For the car sequence, Dick Zyker, the stuntman, wanted to have the car blow up and roll over at the same time, by blowing the gas tank out at the same time it rolls over, which is what we did. The rolling was done using a cannon made from a piece of pipe 36" long and 12" in diameter, welded to the car, facing the ground. The bomb goes inside the cannon, and you put a 6" piston in place, which goes up over the bomb, and a 30" long section of telephone pole goes up against that; all of which is cut off to the length of the cannon. As the driver is coming down the road, he swerves the car sideways, 90 degrees to his direction of travel, with the cannon on the 'coming-from' side, and when he fires it, it throws the car over and over. I think we got about six rollovers on that one. For CARRIE, we positioned the bomb approximately next to the driver, with the driver's side going over first. After the car finished rolling and came to a complete stop, we pushed it back up on its side and laid a naphthalene black powder bomb underneath and inside, and as we pulled the car over, I fired them off so that it would appear that the car explodes at the end of the roll.

The next thing, in continuity, would be the knives. For this scene, Jack Fisk had designed the walls using wainscoting which would help to hide the wires. For Piper, I built a harness which came down over the three openings of the fingers of her right hand and under her sleeve, with which I could pull her hand back to the wall as Ken pulled in the collapsing knife on a wire which was connected to a little palm piece. Piper was really exceptional to work with in terms of what she tolerated in this scene. We made a breast plate for her which covered her rib cage and up between the breasts in a 'V' shape, and an additional piece on her shoulder, and into them we put the hit pads that the knives went into. We fired the knives in on wires, and after we hit, we'd take off the wire and put in the permanent knife. In one take, we did zap her a little hard, and when you hear her cry out, it's because she really felt the force of it. When I saw how really well the whole scene worked on screen, I was really tickled.

Something that didn't work out so well was with one of the effects we had developed for the house. The script had called for a rain of rocks to fall on the house as it burns and sinks into the ground. First we moved the dirt we had removed from the hole under the house to about 80 ft. in front of it, and built a platform that was squared off at one end. We parked a 50 ft. conveyor belt that we had rented there. We angled the conveyor as far up as we could and built a hopper around that and were going to have this big 35 ft. semi dump truck go up there and start dumping the rock on the conveyor and carry it up to another conveyor which was hanging by cables from a crane, and from there it would carry it over and dump it on the house. The problems that developed with this were that the second conveyor had loose belts on the drive motor, which was run by a compressor on the ground, plus the other conveyor was gas driven and everything was noisy as hell. Our permit was only good until 11 p.m. and we were right in the middle of a residential area. The first thing that went wrong was that the rock slid off the side of the first chute, so we shut down the conveyor and shut down the truck and dug it all out and started over. But by then the police had come because of the neighbors complaining about the noise from the compressors which were really screaming. We decided to try to quickly get the shot and started it all up, and when the rock got up to the top conveyor it stopped, so we had no choice but to forget the rocks, sink the house and get the hell out, and as far as that went, with the sinking of the house, everything worked perfectly. Of course I was terribly disappointed in the failure of the equipment, but thanks to the editing job, there's no loss of continuity in that scene, even without the rocks.

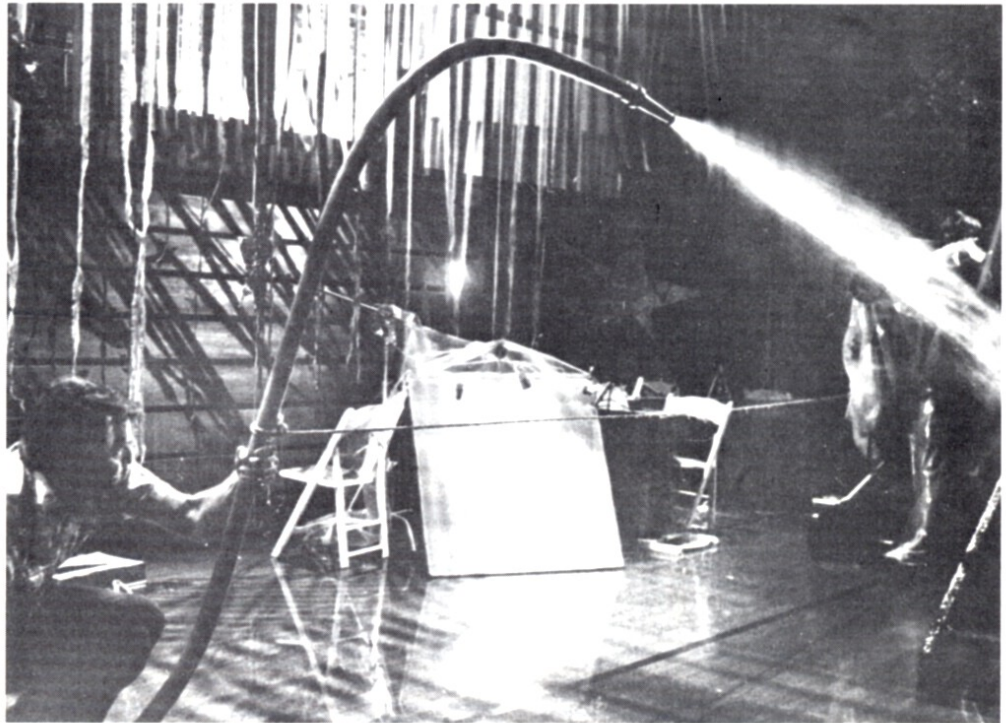
One thing I'd like to say about Brian is that working for him has given me more creative opportunities by reason of the out of the ordinary things I've been asked to do. Many times a director will simply ask you to put a bullet hole in a wall, or blow a window out, but the effects for the two pictures I've worked on for Brian are really spaced out. PHANTOM OF THE PARADISE was certainly spacey, and the effects for CARRIE were even more unusual.

Since CARRIE, I've been doing a lot of jamming on several different short term film projects, and outside of film work, I've been designing the pyrotechnical effects for the concert stage performances of the rock group KISS."

NOTE: CARRIE received the first prize at the International Fantasy Film Festival of Avoriaz, France. Sissy Spacek was voted a special award.

#### CREDITS

Director: Brian De Palma. Producer: Paul Monash. Screenplay: Lawrence D. Cohen. Based on a novel by: Stephen King. Associate Producer: Louis Stroller. Director of Photography: Mario Tosi. Music by: Pino Donaggio. Art Director: Jack Fisk. Special Effects: Gregory M. Auer. 1st Assistant Director: Donald Heitzer. Editor: Paul Hirsch. With: Sissy Spacek, Piper Laurie, Amy Irving, William Katt, John Travolta, Nancy Allen, and Betty Buckley.

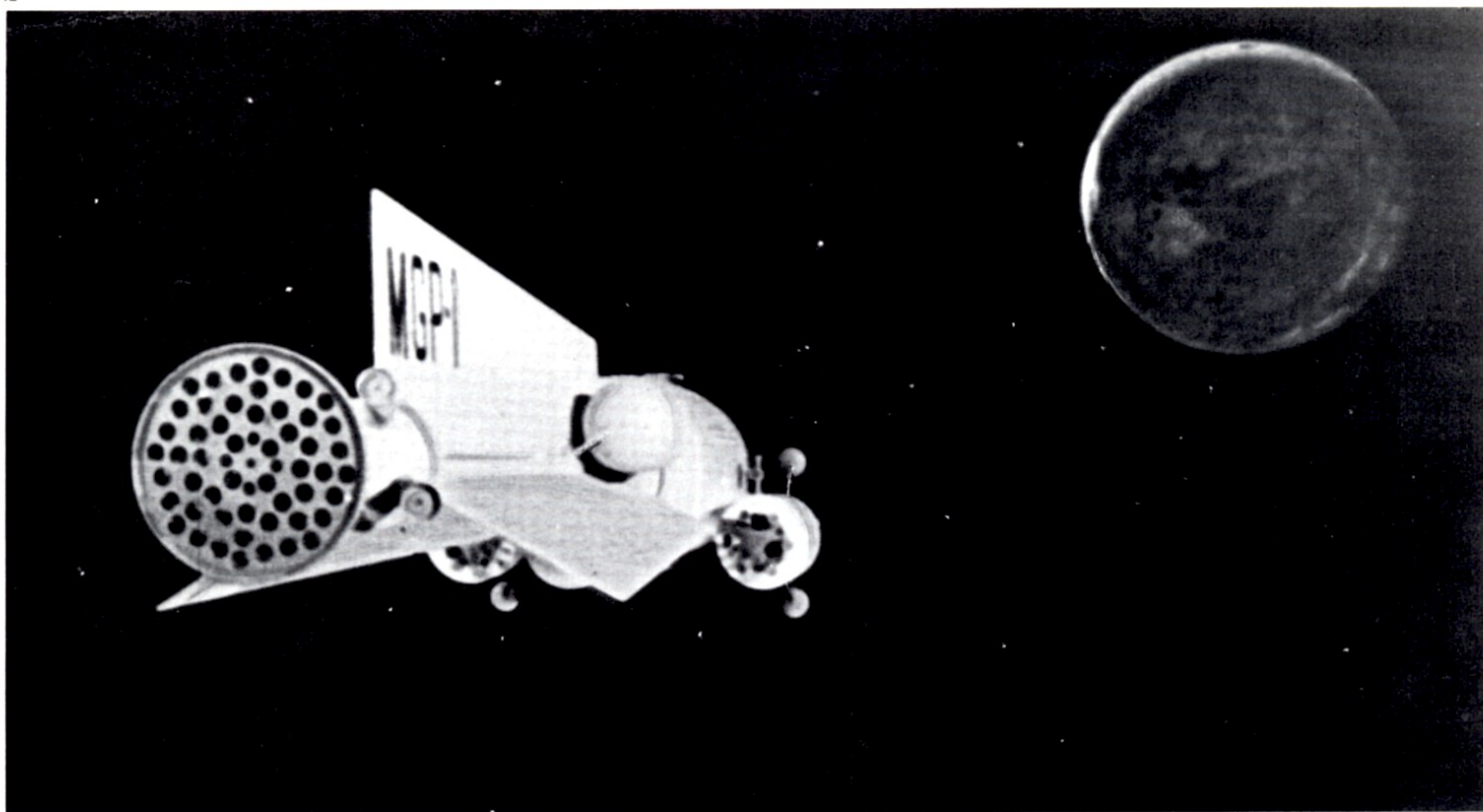


Greg Auer operating hose off camera during Carrie's telekinetic attack in the gym.



Behind-the-scenes of a nightmare: Sissy Spacek (visible through a hole in the covering) grabs Amy Irving during rehearsal of the climax sequence. Shooting the scene is Mario Tosi. This part of the action was filmed at night, though in the film, it is a daytime sequence.





# ROBINSON CRUSOE ON MARS

retroview

By Robert Skotak and David Jordan

Part I

Mars—home of atom-age cavemen and devastated citadels in *ROCKETSHIP X-M*, of an underground metropolis and scheming aliens in *FLIGHT TO MARS*, of goggle-eyed green giants and disembodied intelligences in *INVADERS FROM MARS*, of spindly red creatures in *WAR OF THE WORLDS*, of hostile giant amoebas and 40-foot tall spider-rats in *THE ANGRY RED PLANET*, of...

Motion picture fantasies about the fourth planet have abounded for years, the mysterious red world a constant inspiration for writers' speculations and viewers' dreams. Somewhere between Hollywood's view of Mars (as evidenced in the above mentioned films), and NASA's recent findings based on analysis of tiny scoops of sand and rocks taken on the planet's surface is a science-fiction film that is too often overlooked: *ROBINSON CRUSOE ON MARS*.

In June of 1964, Paramount Pictures released this first feature motion picture to attempt to depict Mars in a realistic fashion,

based on what was known of the planet at the time. Fortunately, *ROBINSON CRUSOE ON MARS* was not merely "documentary" in tone in its attempt to be accurate, but contained a well-developed human interest story that chronicled one man's fight for survival on an alien, hostile world.

The effectiveness of the film resulted from the melding of the ideas of a group of highly talented individuals, namely, independent producer Aubrey Schenck, screenwriters Ib Melchior and John Higgins, former Technicolor consultant, cinematographer Winton Hoch, art directors Arthur Lonergan, Hal Pereira, and Al Nozaki, and finally the man who put it all together, expert director Byron Haskin.

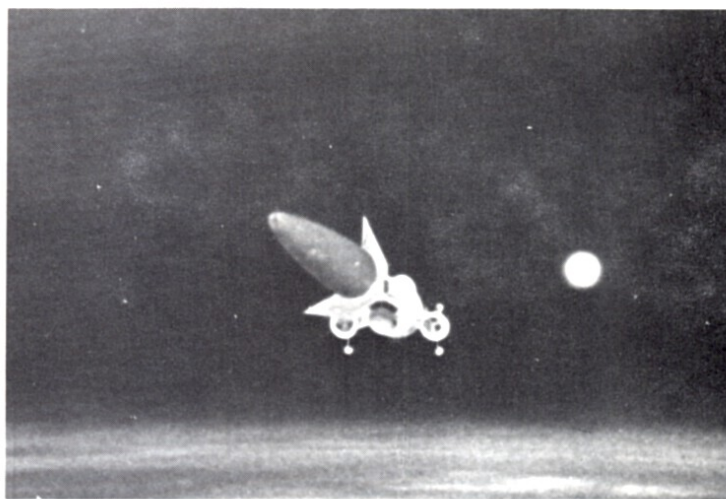
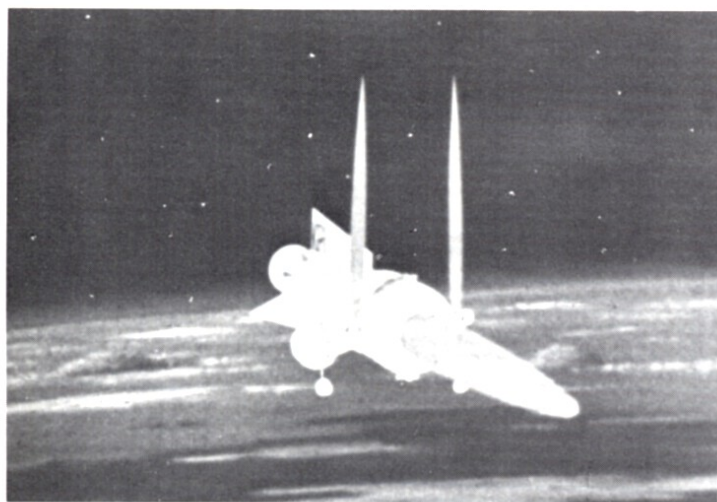
Over the years *ROBINSON CRUSOE ON MARS* has never gained the intense following that other films like *FORBIDDEN PLANET* and *THE DAY THE EARTH STOOD STILL* have gathered. In light of this, it is especially interesting to note that in its initial release, the film garnered excellent reviews in

usually hostile-to-science-fiction places like the *New York Times* and *Time* magazine. It is truly a unique specimen and demanding of further study. That such a quality film was made for relatively little money (in studio terms), speaks well of the people who created it, and it is due to this behind-the-scenes dedication that we will probe into the problems encountered and solved during the making of *ROBINSON CRUSOE ON MARS*.

The whole thing began with Ib Jorgen Melchior. He had an idea for an epic adventure on another world and had the foresight to draw upon literary tradition in the form of Daniel DeFoe's classic novel for solid support. Melchior wrote the original lengthy version of *ROBINSON CRUSOE ON MARS*.

Melchior (whose career we examined in FS-1), had a long record of achievement in stage, TV and motion pictures. He had become interested in science-fiction shortly after coming to





**Left: The Mars Gravity Probe One fires its retro rockets entering the orbit of the red planet. Right: The ship flashes by and disappears into the distance, swerving to avoid collision with a planetoid. The special effects department optically sped up the movement of the ship so that only a fleeting glimpse of it is ever shown. The method by which this was done was "skip-frame" printing. More details next issue.**

the United States in 1939. In the early days of television he was one of the pioneers of special video effects who created live space effects via a newly developed device called the "matting amplifier," for the TOM CORBETT, SPACE CADET show. Later in 1959, he decided to enter into motion pictures as a director and found the means to do so by writing a screenplay for Sid Pink called *INVASION OF MARS*. The deal also specified Melchior as the director of the script, which became *THE ANGRY RED PLANET*. His reputation in the "space adventure" field grew with a subsequent script for *JOURNEY TO THE 7th PLANET*, which was added to a credit list that included writings for *MEN INTO SPACE* and *OUTER LIMITS*.

In 1962, he developed a screenplay for a much bigger scaled project—an epic tale of survival on an exotic planet of inhospitable terrains and monstrously overgrown insect life. Melchior poured all his energies into the development of *ROBINSON CRUSOE ON MARS*, intending at that time to direct the film himself.

He travelled throughout Death Valley pinpointing various locations and writing them into his script. Melchior's version bears repeating for the sake of comparison to the version that was turned in by John Higgins:

"A searing, blinding jet of almost solid fire and flame is spewing from the rocket exhaust, thundering with a bone-rattling roar directly into the camera....Gradually the big graceful space ship draws away, revealing the huge disc of the red planet Mars..."

The ship is the Mars Probe One, piloted by Captain Dan McReady and Captain Robin Cruze. Their mission is to orbit and scientifically survey the planet. McReady is in the process of transmitting a description of the "fantastic sight" below when "a horrible grating sound, as of viciously scraping gigantic sand-paper" fills the cabin. They have encountered a magnetic storm that forces them to abandon ship.

Robin's emergency capsule works perfectly, sending him parachuting down to the hostile planet below. McReady's capsule malfunctions, and failing to eject, plummets down to crash in the Martian desert.

Robin's odyssey of survival begins. He crawls out of his disabled craft. An unearthly scene stretches before him. "...A vast panorama of utterly naked, wind-tortured, yellow-ochre sand dunes....In the distance a ridge of humped, rounded hills carved by wind and thermal erosion into fantastic, weird rock formations and patterned into a bizarre mosaic by the light of the distant sun can be seen, looking like the gnarled, creased and furrowed skin of a titanic age-old reptile lying dormant across the alien world."

He quickly locates the wreckage of McReady's capsule and the remains of his former space mate. He buries his friend, using "a piece of twisted metal in the form of a warped cross" as a marker for "man's first final resting place on the red planet."

Using a piece of curved metal as a sled, Robin salvages what

he can from his emergency capsule, and quickly moves into a cave. He has oxygen to sustain him for 60 hours, batteries, a first-aid kit, a tape recorder, some food and water, a tool box with an acetylene torch and assorted pieces of pipe, wire and metal. From McReady's capsule he soon after finds two additional cylinders of oxygen which stretches his theoretical survival time from 60 hours to two months.

Through Yankee ingenuity and tenacity born of sheer necessity, he begins to solve his immediate problems. He rigs a "sand clock" (an hourglass-type device that triggers a record-noise) that prevents him from accidentally sleeping through oxygen tank switch over time. He finds he can breathe the Martian air for limited periods of time, aided by short spurts of oxygen from his tank. To facilitate this he builds a "booster breather" rig.

"The temperature during the day is pretty much like a Boston spring. At night it's more like an Arctic winter." To help get through the freezing nights Robin burns a yellow coal-like rock he discovers, a rock that apparently has a built-in oxygen supply.

His continuous tape recorded messages bear out his progress:

"The vegetation is sparse—and appears to be mostly lichens, hardy mosses, and some shrub-like plants....I've come across some kind of eggs in the sand. Look like turtle eggs and don't taste too bad, although I hate to contemplate what kind of creatures they are supposed to turn into. I've got to experiment with native foods, however repulsive they seem to me. I can't afford to be squeamish."

Later:

"My cave has now all the comforts of home. I've got a nice worktable—and the contour chair from the capsule is, of course,

very comfortable. And I've graduated from sleeping on the sand to the luxury of a bed. Steel frame and legs, and the fine roots of a leather-leaf plant turned out to be quite flexible and fully as tough as the leaves.

I've figured out an easy way to keep track of time....A system of calendar stones. A red stone for every day...a blue one for every week...a yellow one for every month...that's as far as I need to go as of now."

Robin's next great problem is water, which he is unable to locate:

One late afternoon Robin hears strange scraping noises in the darkness of his cave. The source turns out to be a strange, but cute little animal with big ears, banded markings and a spiked collar. This friendly creature becomes Robin's "dog" which he names "Marsa." It is Marsa who eventually leads Robin to underground water, but not before Robin suffers a horrible, poison mushroom-induced hallucinatory dream of water deprivation. The dream takes him back to Earth and shows the rigors of the astronaut training program, which blends with a distorted memory of a pre-launch party.

Robin soon discovers that there is indeed life on the seemingly dead world. One day wandering in the desert with Marsa he slides into a steep-walled sand pit which turns out to be the abode of a huge "ant-lion" type creature (see production drawing in this article). The ant-lion is only the first of a series of Martian beasts that nearly claim Robin's life. Later, for example, he is ensnared by the whiplash tongue of a marine creature that lurks in a mysterious "fungus forest."

Melchior's scripts are all written in an intensely descriptive, vivid manner, especially those scripts he himself intended to direct. His writings tend to read like novels, due in part from

#### **The escape capsule descends into a hellish Martian inferno, in a spectacular effects scene.**





87.

456 MED. TWO SHOT. ROBIN, ALIEN

The two men start to withdraw. Suddenly the eroded, crumbling rock outcropping supporting Robin gives way. A piece of the rock goes tumbling down the steep hillside toward the group below - and Robin slides over the edge to hang precariously from the ridge! At once the Alien reaches to help him...

457 SHOT. FROM RIDGE. GUARDS AND PRISONERS BELOW

With agitation they have noticed the little rock slide caused by Robin's slip; they are looking up, one of them shouts and points.

458 MED. TWO SHOT. ROBIN, ALIEN

The Alien is straining to reach Robin, at last their hands meet - and clasp...

459 C.U. HANDS

The two hands - one human, one alien - are firmly clasped in one another's...

460 MED. SHOT. ACROSS ALIEN AND ROBIN TO GROUP BELOW RIDGE

Lying on the ground, the Alien quickly drags Robin to safety, below, one of the guards is raising his gun, aiming at the two men on the ridge above. Suddenly there is a small flash from the gun, instantly the Alien roughly pulls Robin down to the ground - and at the exact same moment there is a tremendous explosion just below the ridge, as the explosive bullet from the alien gun hits, showering the two men with dirt and rocks!

461 TWO SHOT

Startled, Robin looks at the Alien.

ALIEN  
(urgently)

Voree!

He starts away, stopping only to pick up his knife. Robin follows him, Robin and Friday are choking and gagging. The spores, eddying around them, seem instantly to be drawn toward every exposed spot on the men, clinging and taking there in growing, black-brown clumps of living spore organisms!

EXT. ERODED, ROCKY HILLS. DAY

462 MED. SHOT

Robin and the Alien are hurriedly making their way down through the treacherous rocks...

117.

567 ANOTHER ANGLE

No sooner has one of the giant puffballs exploded than another one close by blows open - spewing its cloud of spore dust over the two men, Robin and Friday are choking and gagging. The spores, eddying around them, seem instantly to be drawn toward every exposed spot on the men, clinging and taking there in growing, black-brown clumps of living spore organisms!

568 CLOSE SHOT. ROBIN

Desperately he is fighting the stifling spore mist, it seems to coil - it wherever there is the slightest bit of moisture - clinging his eyes, his nostrils, his mouth, threatening to suffocate him. Furious he tears and scrubs at the swelling spore tumors, but as quickly as he rips some of it away - more masses form...

569 CLOSE SHOT. FRIDAY

He too is frantically fighting the whirling spore vortex, on the verge of being smothered by it...

570 WIDER ANGLE

Stumbling blindly, the two men desperately try to escape from the hellish puffball gully and the deadly spore cloud. In his swearing, staggering run Robin blunders against yet another giant fungus growth, which discharges its billions upon billions of near-microscopic spores, to mingle with the dense cloud of minute, living organisms, inseparably attaching themselves to the millions to Robin and Friday - hungrily seeking the moisture within them!

571 ANOTHER ANGLE

Blindly reeling, Robin and Friday come staggering from the puffball gully. Gradually the dark spore cloud thins out as they stumble away - wrestling against the thick clumps of spores emitted over them by the gigantic alien fungi and threatening to suffocate them...

572 TWO SHOT

The men are fighting a losing battle, the spores are legion - remove them from one place and they are instantly replaced... Robin and Friday are once again caught in the deadly organism... They are trying to escape them off with wand, scrape them off with their knives, rip them off with bare nails... in vain.

573 CLOSE SHOT. ROBIN

His entire face is covered by a thick mask of horrible, black-brown spores. He is desperately trying to scrape them away from his mouth so he can breathe. He reaches for his booster...

188.

690 LONG SHOT. VALLEY OF STONE GOBLINS. P.O.V. MEN

Twisting, turning, dancing among the stone goblins, a huge dust devil whirls through the flat toward the men. Shaped like a conical vertical tube, or a narrow, inverted cone, it extends from the ground fifty to a hundred feet into the air. Ever changing in shape, swirling, swelling, it spirals among the strange stone formations...

691 CLOSER ANGLE. DUST DEVIL

It racks down on a stone goblin, the sand sucked up into the monstrous whirlwind churns around the turbulent vortex with incredible speed. The cyclonic dust devil grates against one of the massive stone columns - and with the force of a gigantic grinding stone it gouges out a portion of the huge rock goblin - leaving it shaped into even a new, grotesque form! The whirling wheel rises to a swirling vortex as the abrasive power of the whirlwind scours the rock - pulverizing it instantly!

692 MED. SHOT. ACROSS ROBIN AND FRIDAY IN F.G. FACING THE DUST DEVIL IN B.G.

The tornado dust devil is veering off its course - heading down directly toward the two men. Without a word they turn - and flee down the mound, away from the cyclone wind - out of sight...

693 ANOTHER LOCATION. MED. WIDE SHOT

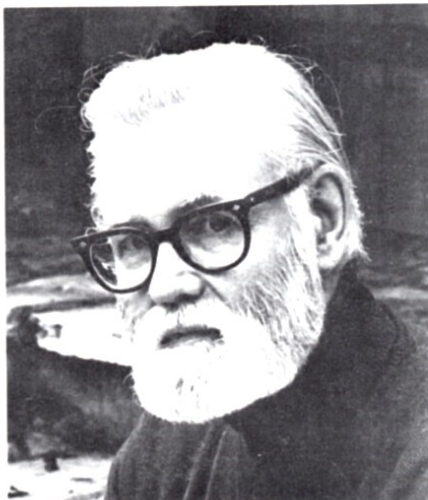
Robin and Friday come running down a broad "corridor" between the grotesque rock domes. Behind them - whirling wildly, occasionally rising to a grating howl - the whirling rockers swirl along the alien formations, drifting nearer and nearer all the time. Robin and Friday come to a twist in a big rock formation, they squeeze into it together - taking refuge from the deadly cyclone. They look toward it as it approaches...

694 MED. LONG SHOT. P.O.V. MEN

The roaring dust devil is shutting down the broad path between the rock goblins. The two large, goblin-like animals are desperately fleeing before it - running toward the men. The last of the creatures is overtaken by the whirlwind - and is at once sucked up into the hellish, maelstrom cyclone. The other heart race for the rocks across the path from the men...

695 CLOSER ANGLE

The big, lizard-like creature takes refuge in the rocks as Robin and Friday have done, squeezing itself into the narrow space between two large boulders. The dust of the dust devil grows louder and louder - and suddenly the ferociously churning and eddying base of it screams into view - rearing and grinding against



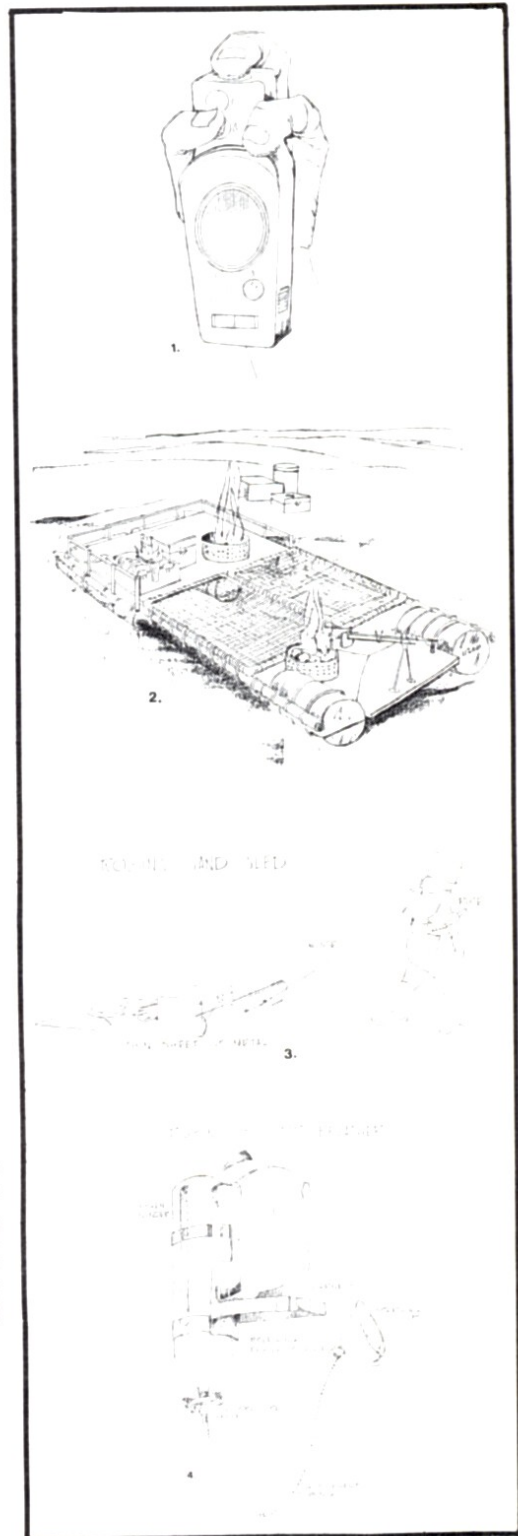
Screenwriter Ib Melchior.

his wish to capture the specific details and mood of each scene to aid him in recalling this "mood" during the actual shooting of the film. His description of the fungus forest is atmospheric to an almost Lovecraftian degree: "Robin is cautious, apprehensively making his way through the weird growth. It is a fantastic place...eerily quiet, ominous, menacing in its gloom. Giant deformed, slimy fungus plants vie for space in every crag and crevice with huge, twisted tufts of long moss hanging like demoniacal curtains from every rock outcropping; grotesquely distorted saprophyte weeds gleam luminously with decay from dark recesses; wisps of gaseous fog float from toadstool-covered bog holes; huge mucous mold weeds reach from the ground toward the fungi hanging from above. It is quiet except for near-silent rustlings and night-secret whispers..."

Robin, having solved the problems of air, water, shelter and food, faces the ultimate problem of all: isolation. His long loneliness, relieved only by Marsa's affections, is broken one day with the arrival of a ship from another world. Squat, bulky suited aliens embark and Robin (observing from afar) notes that they have a contingent of slaves. The slaves are forced to do mining work under constant threat of armed guards.

One of the slaves escapes. Robin helps the alien elude the pursuing guards, finally cutting one down with a spear from a crossbow he has built.

The slave is a man, but although humanoid, obviously not an earthman. He towers over Robin and is "unusually handsome and impressive-looking in an alien way, with no hair and large, intelligent and expressive eyes." He is clad in a simple metal suit. The most amazing thing about him is that he has only three fingers on each hand, each of those fingers equipped with suction cups. (Melchior has anticipated the question of how

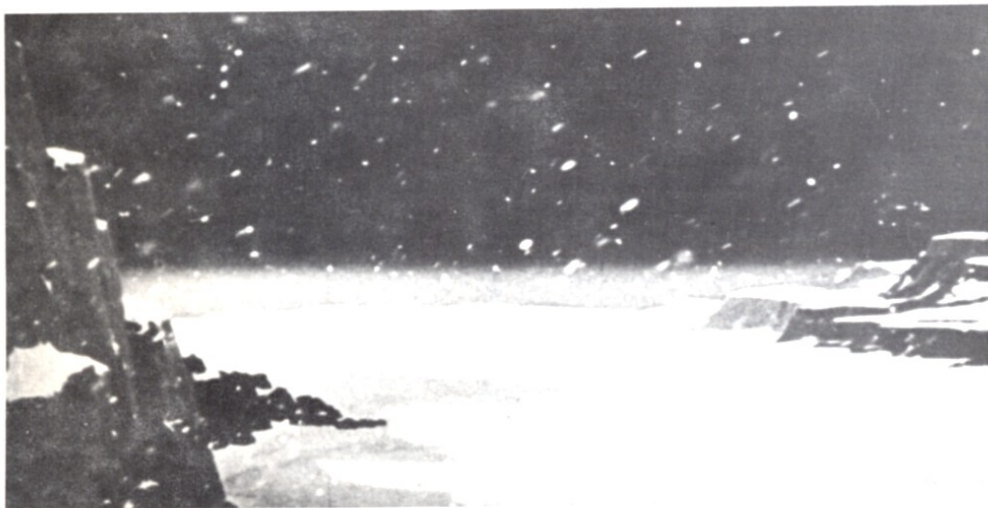
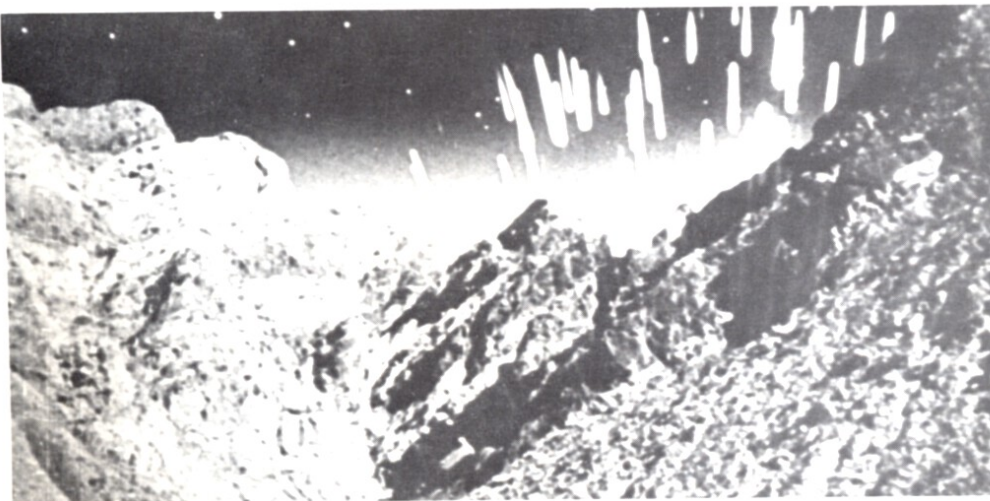
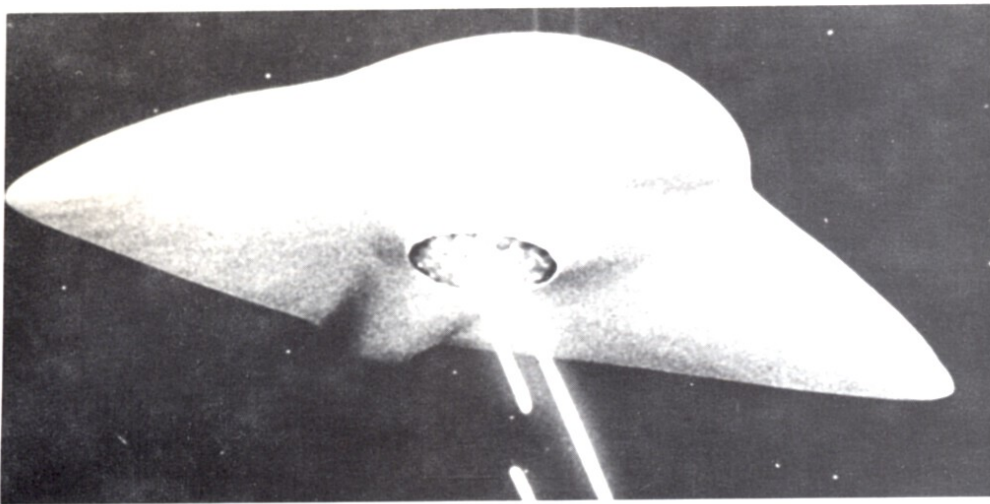


Production sketches created by writer Melchior and his wife, designer Cleo Baldon. 1. Friday's three-fingered hand clutches his communicator, the dials of which are inset and can only be operated by the suction cups on his fingertips. 2. The raft upon which Robin and Friday journey down an underground river. It is made up of scrap sheet metal salvaged from his capsule, and kept afloat by large welded-on oil drums in the front and empty gas cylinders in the rear. Robin's pet Marsa can be seen peering out of his box on the back section of the raft. 3. The sand sled. 4. The booster breather, the cup of which is fashioned from a plastic bottle.









**Top: WAR OF THE WORLDS-like saucers fire disintegrator rays, blasting mountain ridges (middle) in pursuit of the escaped slave Kosmos. Bottom: The great south polar cap of Mars is the awe-inspiring setting for the film's climactic moments as a giant meteor explodes and melts the snow and ice to form a glassy-surfaced lake.**

went to a lot of people to get a solid scientific backing on every thing. It was as close to accurate as we could make it. Now, of course, some things, like Friday's oxygen pills, were put in for dramatic effect. But, as far as life on Mars goes, we knew that if there was anything on Mars at all it would only be microscopic organisms, that's all.

Paramount in London had suggested shooting the film there

because the special effects would be cheaper to produce. We dropped all of the monster stuff and rewrote the script. I knew I wanted to do the film here.

My experience with Paramount was one of the best experiences with a studio I've ever had. It was the first film I did there and they gave me a free hand and all the support I could need. They were leery of the fact that we wanted unknowns for the

parts. They wanted a name of some sort, but I fought that. I didn't want audiences to see someone playing an astronaut who they'd just seen the week before in a western. That would destroy the realism we were going for.

That was both Paul Mantee and Vic Lundin's first film. They've done a lot of things since then, but those were their first roles. I think they did a good job.

I've received good feedback on the film. When it came out, the critics liked it. New York said, 'they finally have made a good science-fiction film.' But the studio didn't know how to sell it and it didn't do as well as it probably should have—not that it did that bad. We also may have lost some of the adults because of the Walt Disney appellation of the title, which the studio insisted upon.

I was very active in the production of this film and am proud of it. I had an idea for a sequel which would have taken him to another galaxy (ROBINSON CRUSOE IN THE INVISIBLE GALAXY) and actually was ready to implement it when there was a change in the upper echelon at Paramount, and it was dropped."

The focus of the second version of the script became smaller and tighter. Once it was decided that they would depict Mars as a totally lifeless planet, screenwriter John Higgins was faced with the task of making an entertaining and involving story with only one character and a bunch of rocks to work with.

Higgins was born in Winnipeg, Manitoba, Canada in 1908. He received his Bachelor's Degree at Wayne State in Detroit, and his Master's at the University of Southern California. From 1934-1942 he was a contract writer at MGM and wrote fifteen "crime-does-not-pay" two-reel dramas, two of which won Academy Awards. Several of his feature length screenplays at that time included: THE PENALTY, KID GLOVE KILLER and ADVENTURES OF TARTU.

From 1944-45, during active duty in the U.S. Navy, he researched and wrote technical training films, such as DITCHING CARRIER AIRCRAFT, ANTI-SUBMARINE PATROL and INDOCTRINATION FOR AMMUNITION HANDLERS. From 1946 to the present, he has worked as a freelance writer for a variety of studios, and has turned in over twenty-five feature scripts, including: HE WALKED BY NIGHT, BORDER INCIDENT, BROKEN STAR, BIG HOUSE U.S.A. and SEVEN CITIES OF GOLD.

In 1955 he wrote the macabre THE BLACK SLEEP. His first and only writing credit in the science-fiction genre is ROBINSON CRUSOE ON MARS. We spoke to him about the evolution of the project and his involvement in it: "The producer, Aubrey Schenck, bought the script and made it when Howard Koch was in charge of production at Paramount in 1963.

I was at Paramount on this script for about four or five weeks. I sat in on story sessions with Schenck and Byron Haskin during which we discussed the whole concept; what kinds of problems this man would face. We had to cut out a lot of the original version, partially for expense and because we were striving to be as scientifically accurate as possible.

We asked what would his needs be? Air, food and water, without which he couldn't last more than three days. So it became a survival story, and as he solves all these problems the last one is the one he can't solve: isolation. Isolation was the big factor."

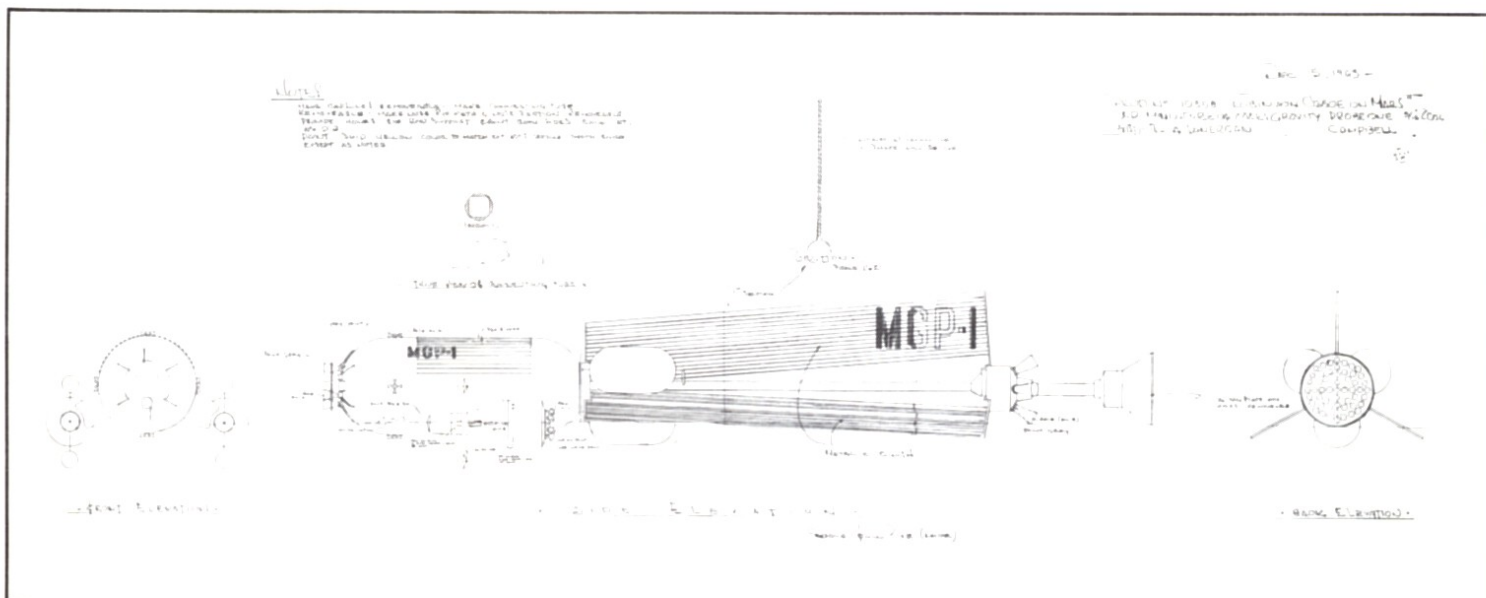
Higgins drew on some of his background, having worked on several technically oriented projected films for the Air Research and Development Command, and even talked to a rocket-sled pilot to learn about the effects of acceleration and deceleration.

"I pretty much wrote the script straight through and it was shot the way it was written. There were relatively few blue pages in it. We would talk about the development and I'd go off and write it, then give a batch of pages to Haskin and Schenck and listen to their comments. I'd make the changes during the writing as we went along.

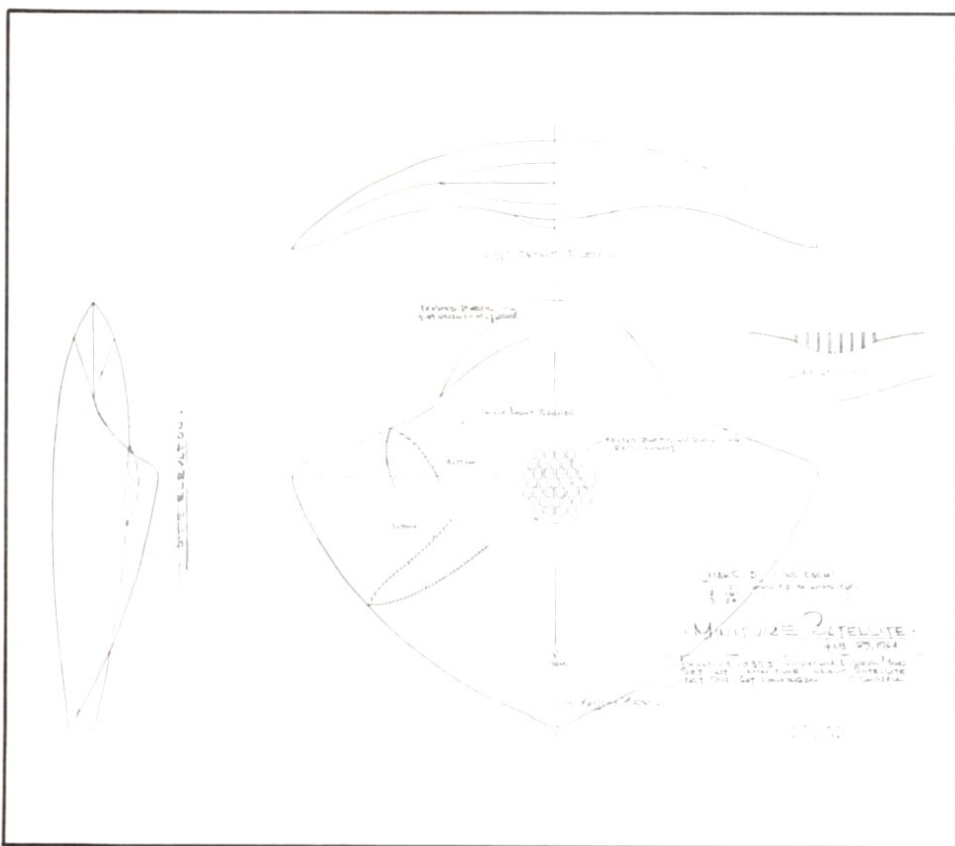
It was because there was no other actor in the picture for such a long time that I put in the recorder device [the Omnicom tape machine], so he'd have someone to talk to. The scene where the astronaut watches the survival film was a joke, because I worked on training films in the Navy. These characters who make these films don't know what the hell it's all about, what it's like to be out there fighting for your life. I tried to get that across in that scene.

The only thing that was really cut from the script before it





Plans for the miniature model of the Mars Gravity Probe One. It was built in full 3-dimensions out of sturdy metal, and measured 25" long, 4½" high at the highest point (wing top to wing bottom), and 6¼" wide.



Plans for the saucer satellite. In spite of appearing to be cartoons, the ships were actually 3-dimensional models. Three were built, measuring from wing tip to wing tip, respectively, 12, 16 and 24 inches wide. They were relatively simple sculptures carved out of light-weight wood, painted silver with no mechanical parts. The frontal lobes were painted a light blue-green, and the jewel-like honeycombed blaster was an inset plastic piece.



The Omnicom Transceiver, designed by Al Nozaki.

traterrestrial origin) and beautiful enhydras (quartz crystals with water trapped inside) are referred to in his writing and wonderfully visualized in the completed film. Building on Melchior's idea of yellow burning rock with its own oxygen supply, Higgins has the astronaut actually extract the life-giving gas from the rock in order to survive. (Higgins' ingenious use of rocks for key dramatic points was carried further in a script he once wrote for TV for producer Ben Brady. It was called "The Glass Planet," and told of a planet made up entirely of crystals. It was never filmed.)

Higgins finished the first draft of the ROBINSON CRUSOE ON MARS script on October 1, 1963. It was revised during story sessions for the next twenty-five days. This shooting script became final on November 8, after additional editing and minor rewrites. Though paralleling Melchior's version in all the basic story points his development had severely edited down the project and focused in primarily on the simple concept of survival.

The story begins with the Mars Gravity Probe One "travelling at astounding speed through space...stars glitter opalescently in the blue-black of outer space...The space vehicle is long, thin, twinned-split into two identical capsules, banded and bonded to a main spear-nosed A-frame. On the gleaming titanium nose of each half-capsule is painted a 52-star American flag (Puerto

went into production was a scene of Friday learning to speak English. It was cut out for reasons of length.

What I really didn't like were those saucer ships. Something about they way they moved was wrong. They looked like cartoons. I don't really know who's idea it was to do them that way. I had something different in mind. My idea was that they were small radio-controlled ships sent out from a mother ship-like a whaling ship with its dories. When I saw the rushes I thought they should change it somehow, or cut it short.

ter, which is what they did."

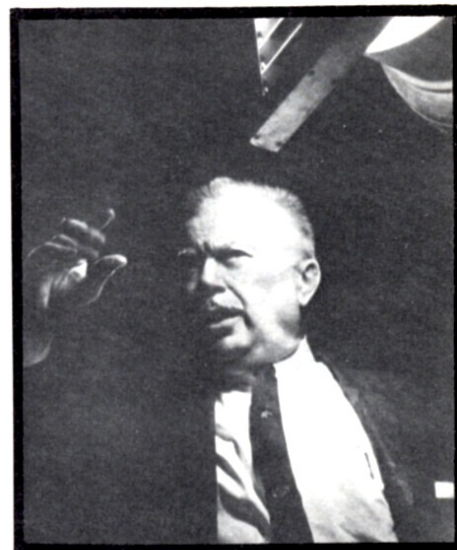
One of the major qualities that Higgins brought to the revised project stemmed from his status as an "amateur lapadist." Through his fascination with rocks and gems Higgins imbued the red planet's arid terrain with variety and life. His script is filled with detailed descriptions of rock fields, beautiful crystal chambers and the astronauts' ingenious use of rocks as survival tools. Amethyst crystals, glassy obsidian, silica, mica slabs, tektite (pitted coal-like fragments thought to be of ex-





Above: Two production paintings represent (top) an underground canal of Mars where Draper and Kosmos first enter it, and (bottom), another view of the immense tunnelling beneath Mars' surface. The production art was rendered in 2 to 1 Techniscope format. Above, bottom: The astronaut is being watched in his death struggle by his tiny companion, Marsa. This is a 1962 pre-production watercolor sketch by an artist named Zuber, based on Melchior's screenplay in a scene in which Roblin fights a giant ant-lion: "He draws back his long knife and plunges it deep into the soft abdomen of the beast! With a marrow-freezing, chirping screech the abomination rears up out of the sand. Again Roblin slashes at the soft underside and suddenly it splits open like a foul, rotten egg, disgorging the very life fluids of the beast..."

Thanks to The Academy of Motion Picture Arts and Sciences, Forrest Ackerman, Cleo Baldon Robert Haupt, John Higgins, Al Nozaki, Ib Melchior, and Aubrey Schenck for their aid in the making of this feature.



Director Byron Haskin.



Producer Aubrey Schenck (R) and director Haskin talk over the next sequence during location shooting.

Rico and Samoa have just become states.)"

Aboard the ship are Colonel Dan McReady (Adam West) and Commander Christopher "Kit" Draper (Paul Mantel). (In Higgins' first draft the Robinson Crusoe character is named Kit Hansen.) Also aboard is Mona, a test monkey intended to be shot off into space in a capsule.

Part of the equipment in the cabin is a video-transceiver that plays an important part in Kit's survival. "This instrument is a transmitter and receiver, a tape recorder and a playback and handles video tape as well...this electronic omnibus is demountable, portable, self-contained and invaluable. NASA calls this the all-purpose communicator, or Omnicommunicator.

Astronauts call it the Omnicom."

In Higgins' October 25 draft, the MGP-1 is forced into a decaying orbit by "some kind of unknown gravity force or belt." In the November 8 version, the ship is forced to burn out its fuel trying to maintain orbit after near collision with a huge meteor. "The planetoid rushes by overhead, a great ponderous mass of red and black rock, rolling heavily, spiraling through space trailed by a train of small fragments the size of mountains and hills, houses and pianos..."

The two astronauts both eject their individual capsules and plummet planetward.

Here the concept of Mars begins to differ from Melchior's screenplay. The Schenck-Higgins-Haskin version pictures the planet volcanically active, swept by peculiar, often violent, climactic disturbances. The first view of Mars' surface is typical: "Flames rise in scattered pillars...smoke rising in



columns where flame was...a desolation of rock and sand, of cinder cones and benches, of jagged weird peaks...over all a pall of smoke and steam and mist....It looks like the Valley of Ten Thousand Smokes transported to Hell."

Into this inhospitable terrain Draper crash lands. In terms of what Draper is able to salvage, Higgins is stingy. Among the items he hauls away on a hatch cover-turned sand sled, are items like a coil of heavy, dark nylon line, a space survival pack, NASA fishing gear kit, a floating knife, etc., plus the Omnicom unit he carries. All his space oxygen capsules are torn apart, however. "The shadows are growing longer, sharp as stone knives in the thin atmosphere. The wind is cold and biting. The Arctic night of Mars is coming on..."

Draper shivers through the first night in a small rock shelter, as the night sky becomes "a fantastic spectacle of red-carmine-crimson-vermillion-yellow-ochre-umber aurora—similar to our Northern Lights, but savagely, intensely glowing across the whole Martian sky." All around can be heard the sharp crack of rocks, exploded from their matrix by the increasing cold. Kit's water can rips apart also from the expansive force of the freezing drinking water. The next day he busily salvages every sliver possible of the ice.

"My two hairy problems," Draper records, "are air and water. I have, with what's left in the breathing tank and with one reserve cylinder, enough oxygen for sixty hours....As to water, by severe rationing I can make it last for five days....of course, once the air gives out, water won't matter....As for food—well, I don't seem to have much appetite....I've got concentrates and iron rations for sixty days, figuring forty days of starving intermittently...."

I feel a little like Robinson Crusoe or Columbus, set down in a strange and new land, full of new wonders, new discoveries....It's a challenge all right, a challenge to my training. Only sometimes challenges can get mighty big....But I'm going to stay alive as long as I can, while I can take a breath or move a muscle."

From there is a long struggle to survive. Draper finds he can breathe the air of Mars for 12 to 15 minutes aided by a booster from his air tank. He burns the yellow coal rocks to stay warm, then later by fortunate accident, finds that the burning

rocks give off enough oxygen for him to live on. He locates McReady's capsule, which is a pile of tangled wreckage. He buries his former friend, and salvages additional tubes of food and other items from the capsule. He also finds Mona, who miraculously survived the crash.

Draper begins to build and progress in the manner of a man continuing on faith and hope. He builds a sand-clock alarm to waken him for his air boost, and constructs a table out of a log-like crystal and a huge slab of mica. He uses another slab of mica as a door to the cave he has taken as his home. He uses a sharp beryl crystal to scratch lines representing days and weeks in a large amethyst crystal. With Mona's aid (he feeds her salty crackers), he finds pools of water, and discovers somewhat edible "poi" sausage plants, which can also be lit up and used as candles. He hangs wind chimes, and fashions a bagpipe of sorts from "flutestone" joined together to one of the survival sacks. On the bagpipe he is given to piping tunes like "Show Me the Way to Go Home."

One night, having eaten a horrible-looking stew made up of sausage plants, Draper has a hallucination in which McReady comes to his cave. The most distressing part of the dream is that in spite of all of Draper's wide-eyed wonder and enthusiastic greetings, McReady remains immobile, lifeless and silent. Draper awakens screaming. "Just say something. For God's sake, Mac." After this Draper reaches for the Omnicom and records a depressing commentary: "All right, here's another note for you boys in survival—for you geniuses in human factors. A survivor can lick the problem of water, of food, of shelter, of heat. All the physical needs. But here's the hairiest problem of all...isolation. Being alone. Here's where a guy can crack....up here on Mars you've got to face the reality of being alone—forever."

Weeks later at night, Draper is utterly amazed to see a meteor-like object aflame and aglow, descending in the distance. He hurries to the location the next day, but finds not the rescue ship from Earth he'd hoped for, but sees instead "four great circular objects rising out of the crater into the reddish Martian sky. They look like huge skeet targets and they are spaced to form a square in the sky....They are slave satellites sent up from the strange space ship, and they hang there in the

sky by invisible electronic skyhooks to act as scouts and watchdogs. Kit is flabbergasted and shaken....He proceeds carefully and cautiously, completely crestfallen."

The ships turn out to be on a mining expedition. One of the slaves employed in the work escapes. Higgins' script names him "Kosmos," and describes him in his October 25 draft as: "A very tall and powerful being towering over Kit...he wears a tight-fitting suit of some black material. It looks like the wet suit of a skindiver. Even his "shoes" are made of this material, molded to his feet and toes as finger gloves are to a hand....The skin of the newcomers' face is a metallic brown, as are his hands. On each wrist he wears some kind of electrode made of thick white metal. On his chest is fastened a 12-inch disc made of some glistening polished metal-like zirconium or columbium." Draper finds later, while fitting this man "Friday" for one of his homespun shirts, that the "metal disc on his chest is permanently attached to his breastbone by some diabolical surgery....His masters use the disc to control their slaves electronically."

In the later rewrite, the idea of the controlling plate is no longer present. In the film the concept of Kosmos' appearance differed radically from Higgins' concept.

The guards below note Kosmos' absence and begin blasting the crater walls with hand-held laser guns: "The upper peaks of the cleft start to shatter into a stonestorm...the whole lip of the rimrock above them shatters, and a rock slide thunders down on them. Kosmos' foot is caught by a boulder..."

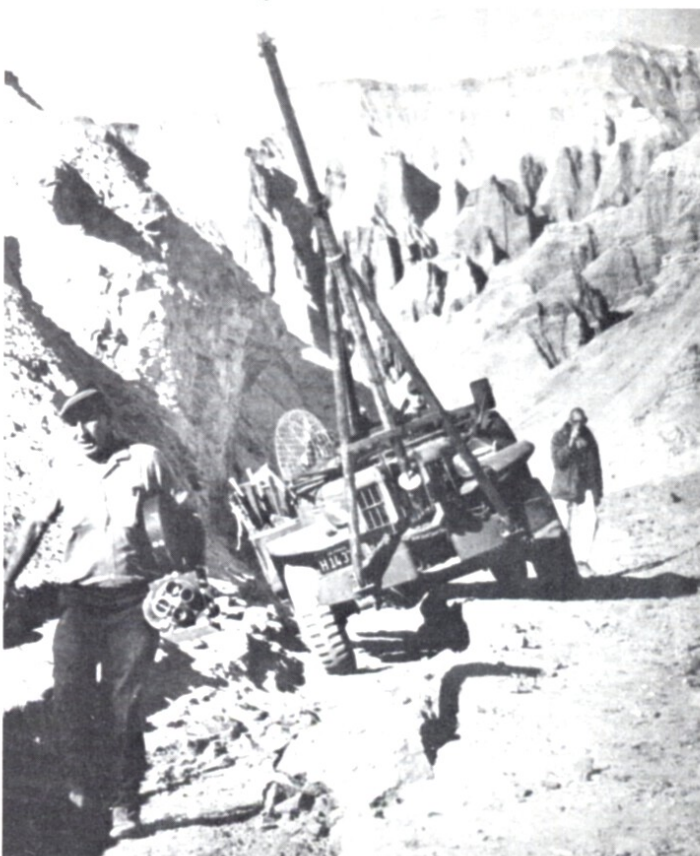
To be continued. In the next issue of FANTASCENE we will return to the screenplays for ROBINSON CRUSOE ON MARS to recreate the story and trace its development to the screen.

On December 2, 1963, producer Schenck and director Haskin began to scout out locations for the filming. The problems they encountered in recreating another world on Earth, the conception of the eye-filling special effects by Byron Haskin, the contributions of cinematographer Winton Hoch in the application of special reflectors, and the difficulties faced in filming along the untraversable ridges of Death Valley and near the Ubehebe Crater, all will be dealt with in Part Two of our retroview of ROBINSON CRUSOE ON MARS.

**Lee Vasque, head of the Paramount prop department, suits up actor Paul Mantee. The survival pack was designed by Al Nozaki.**



**Camera assistant Eddie Warshack trudges up a treacherous slope along the ridges of Death Valley. The Paramount crew had to literally make its own roads during the remote location work.**



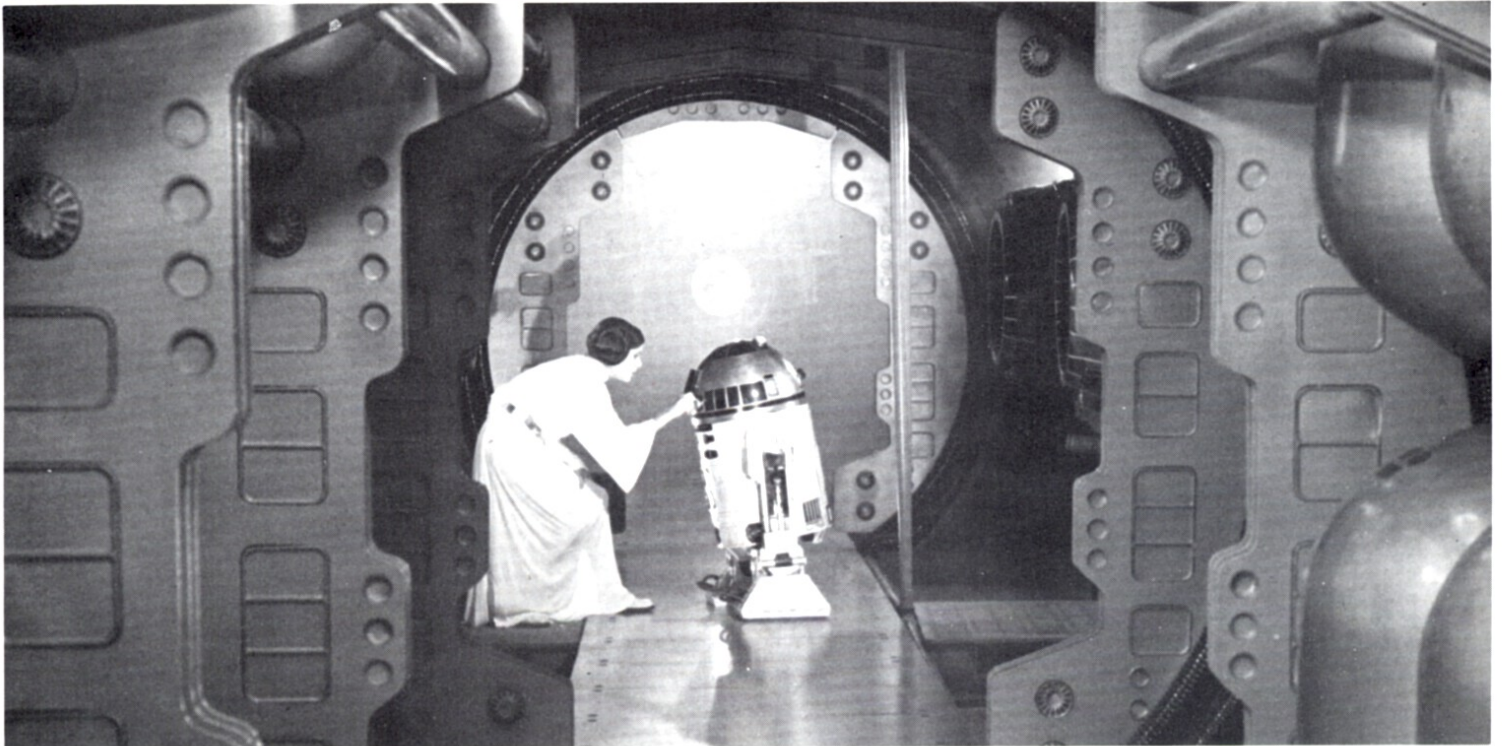




Aboard his Corellian pirate ship, Han Solo (Harrison Ford) prepares one of the Laser Cannons.

# THE STAR WARS THE STAR WARS THE

Princess Leia, played by Carrie Fisher, attempts to send a message to Ben Kenobi via Artoo-Detoo.



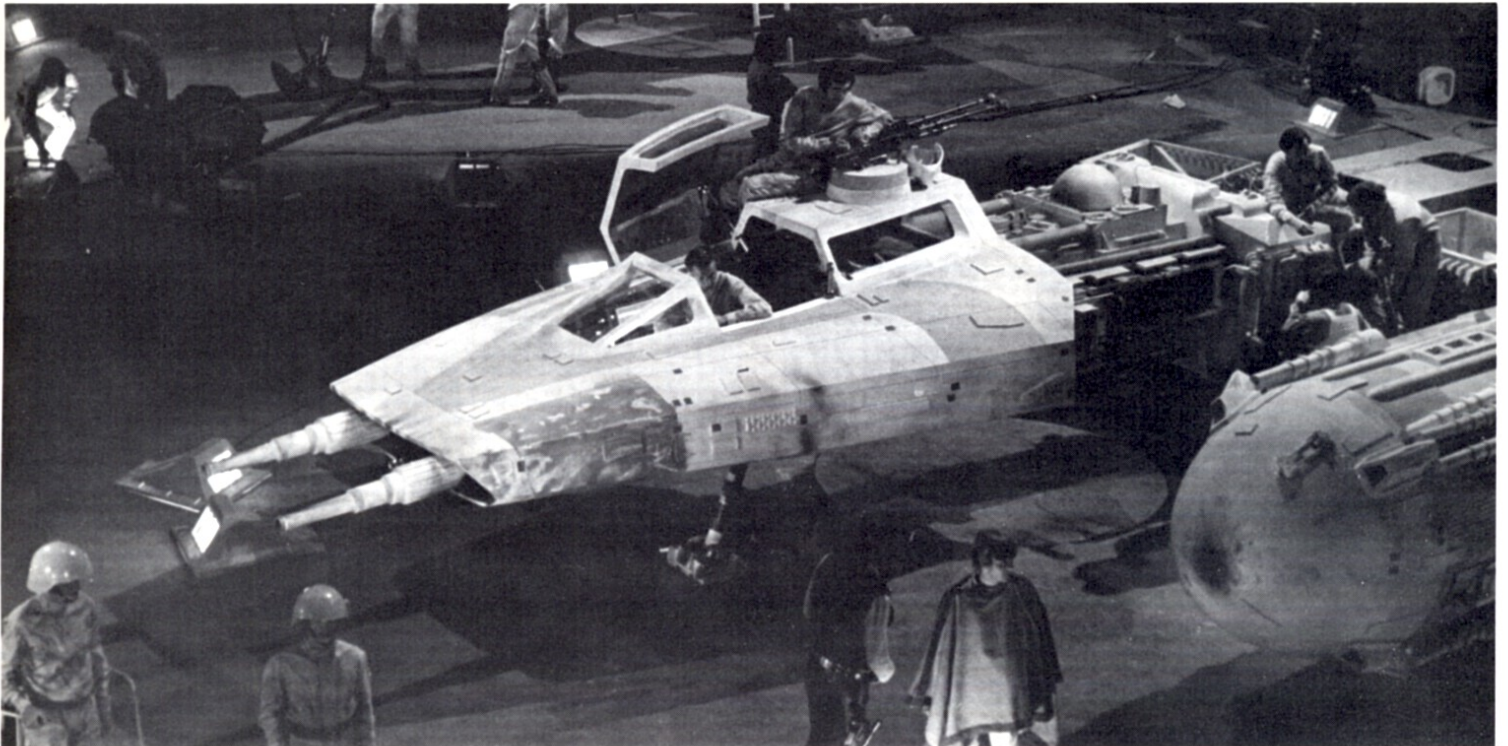




One of the fearsome soldiers of the Galactic Empire opens fire on the fleeing Princess Leia. The hopes at 20th Century Fox are that audiences are ready and waiting for the type of fanciful, escapist entertainment of the sort inherent in 'space opera', which is, after all, what THE STAR WARS is all about.

By Elaine Edford

Fighter rockets are prepared for interplanetary war at a rebel hangar in THE STAR WARS.





"I think that anyone who goes to the movies loves to have an emotional experience. It's basic-whether you're seven, seventeen or seventy. The more intense the experience, the more successful the film.

I've always loved adventure films. After I finished *AMERICAN GRAFFITI*, I came to realize that since the demise of the western, there hasn't been much in the mythological fantasy genre available to the film audience. So, instead of making "isn't-it-terrible-what's-happening-to-mankind" movies, which is how I began, I decided that I'd try to fill that gap. I'd make a film so rooted in imagination that the grimness of everyday life would not follow the audience into the theater. In other words, for two hours, they could forget.

I'm trying to reconstruct a genre that's been lost and bring it to a new dimension so that the elements of space, fantasy, adventure, suspense and fun all work and feed off each other. So, in a way, *STAR WARS* is a movie for the kid in all of us."

George Lucas

Though surrounded in secrecy probably rivaled only by *CLOSE ENCOUNTERS OF THE THIRD KIND*, from all indications, George Lucas' *STAR WARS* can be described as nothing less than an epic. If the 20th Century Fox production holds true to Lucas' screen story, *STAR WARS* promises to be a virtual space opera-complete with a varied cast of other-worldly humans, not-so-humans, strange beasts, introspective robots, cruel death machines and giant, but friendly, fur-covered aliens.

The story revolves around young Luke Skywalker, an unwilling farmer on Tatooine, a desolate planet of two blazing suns. Unwittingly discovering a mysterious, secret recording, Luke is compelled to rescue a beautiful princess from the hands of a cruel warlord and is eventually caught up in a major rebellion against a corrupt Galactic Empire. Through an old warrior, Ben Kenobi, Luke finds his true heritage as the son of a slain valiant Jedi Knight. Like his father, Luke becomes the possessor of a mysterious power against evil.

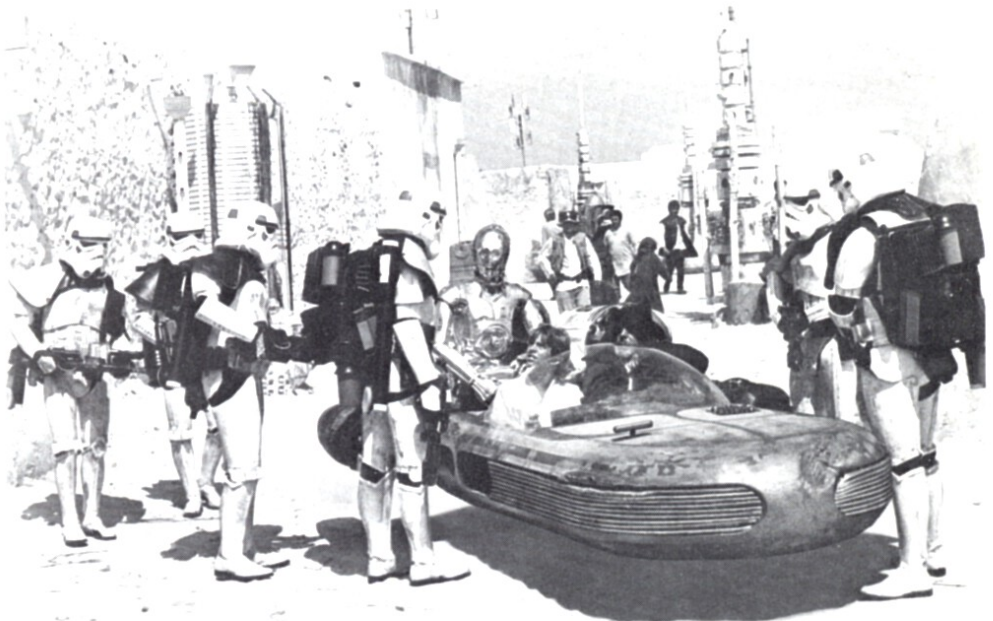
Through the character of Luke, Lucas tells a simple, classic tale of good versus evil, but spares no embellishments in the telling. Starships engage in violent space battles, human and robot alike confront alien desert bandits, relentless stormtroopers of the terrorist Galactic Empire display firepower capable of destroying entire planets, and cruel enemies are cut down by solid beams of light from Luke's Light Sword.

Whatever complexity is missing in the plot is surely compensated for in *STAR WARS'* cast of characters. Perhaps the most memorable are Luke's two robot companions See-Threepio and Artoo-Detoo. Far from being mere walking, over-sophisticated computers, Lucas' robots actually have personality, and play ego games with one another, experience electronic hallucinations, argue, worry about each other, and contemplate the fate of being "sent to the salt mines of Kessel" for bad behavior. They are, refreshingly, charming characters.

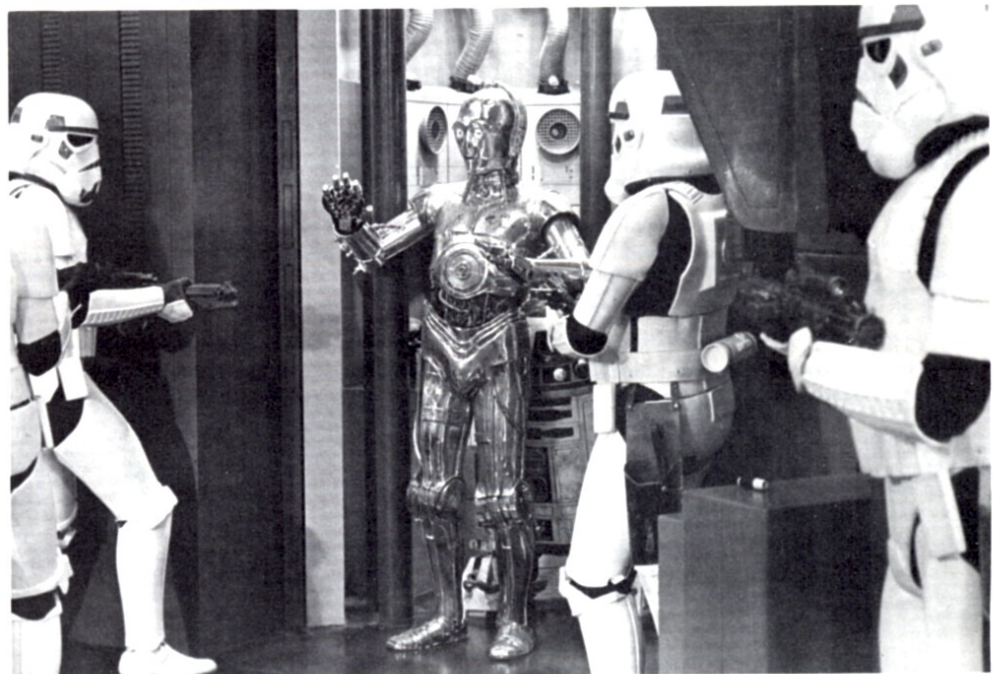
Although *STAR WARS* maintains an unmistakable alienness at all times (neither Earth nor its inhabitants are even mentioned), it does manage to maintain a human quality throughout. Humor abounds. At one point Luke it told that he "has a mouth like a crater." (A little bit of galactic humor here.) In the "rough part of town" of an alien city, Luke finds himself in a classic barroom situation, drinking with alien creatures consuming various strange liquids according to their particular weird "chemical" needs, and getting effectively drunk in their own way. Luke's escape from Tatooine is accomplished through Han Solo and his hairy and appropriately crabby Wookiee companion, Chewbacca. Solo's character deems him not above smuggling and playing both ends against the middle for the sake of a few bucks, yet his courage in dealing with enemies is as surprising as the speed of his noticeably worse-for-wear starship. In Lucas' story, there seem to be no absolutes other than his characters' idealistic quest for a just and peace-loving government.

The cast of *STAR WARS* includes both familiar and new faces. Sir Alec Guinness stars as Ben Kenobi. Peter Cushing portrays evil incarnate in the role of Galactic governor Moff Tarkin. Mark Hamill as Luke, Carrie Fisher as rebel princess Leia Organa and Harrison Ford as Han Solo are newcomers to the scene.

Although the special effects credits of *STAR WARS* could probably be novelized, a number of names do require men-



Full-scale exterior sets, plus a multitude of elaborate props and costumes characterize *THE STAR WARS*. In this scene, Ben Kenobi and Luke are interrogated by armor-clad stormtroopers of the Galactic Empire.



Deep within the labyrinthian Death Star, Imperial stormtroopers surround See-Threepio and Artoo-Detoo.

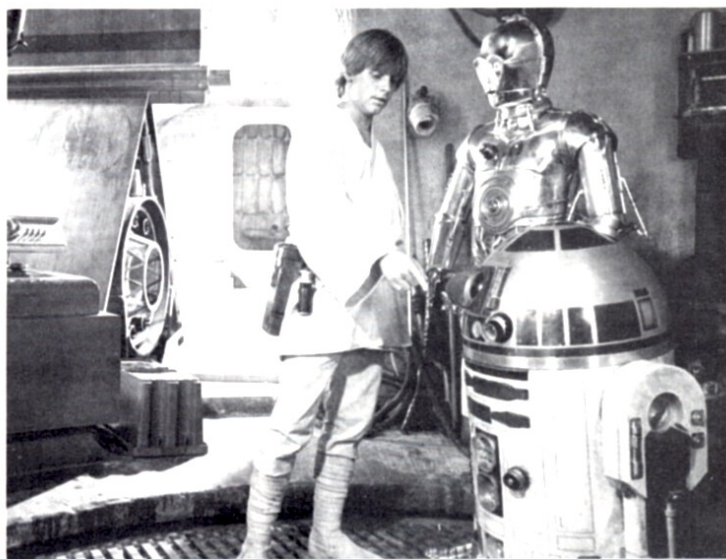
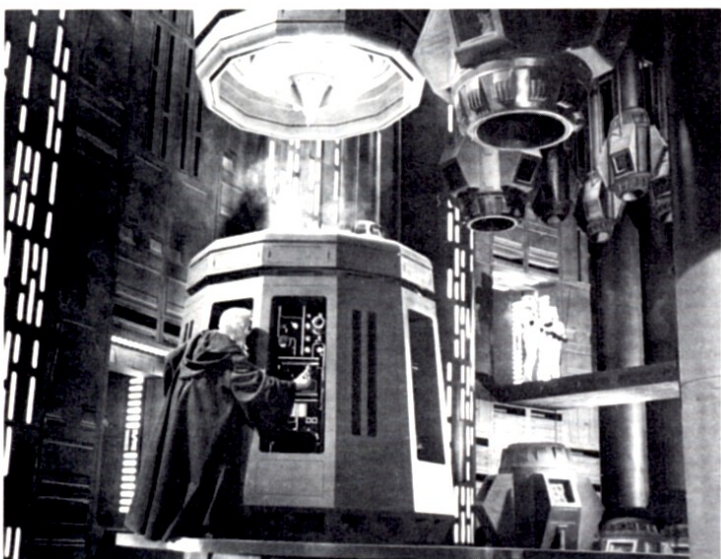
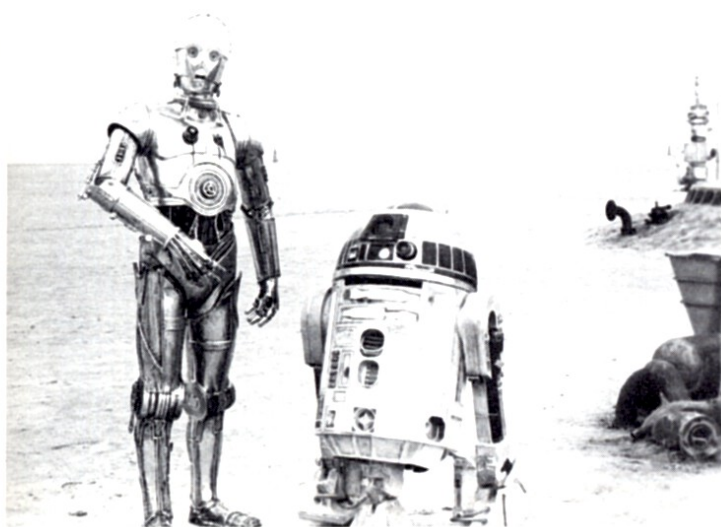
tioning. The robots, various machines, Luke's land vehicle, as well as the explosion sequences were designed by Academy Award winner John Stears. Special effects miniaturist John Dykstra effected the space sequences and starship battles. Computer-controlled stop-motion animation was used in these particular sequences. Graphics animator John Wash effected the computer screen readouts. Also numbering among the special effects crew were talented animator Dennis Muren, and *DARK STAR* effects man Dan O'Bannon.

The makeup for the alien Chewbacca was created by Stuart Freeborn, known for his ape costumes in Kubrick's *2001*. John Barry of *A CLOCKWORK ORANGE* fame was recruited as *STAR WARS'* production designer.

Artist Ralph McQuarrie did the highly detailed paintings of major film sequences and was also commissioned to do the cover painting for Lucas' novelized screenplay-the menacing figure of Darth Vader, the evil Galactic warlord. Cartoon artist Ron Cobb was also commissioned to visualize a number of aliens, more specifically those Luke ultimately confronts in the barroom scene.

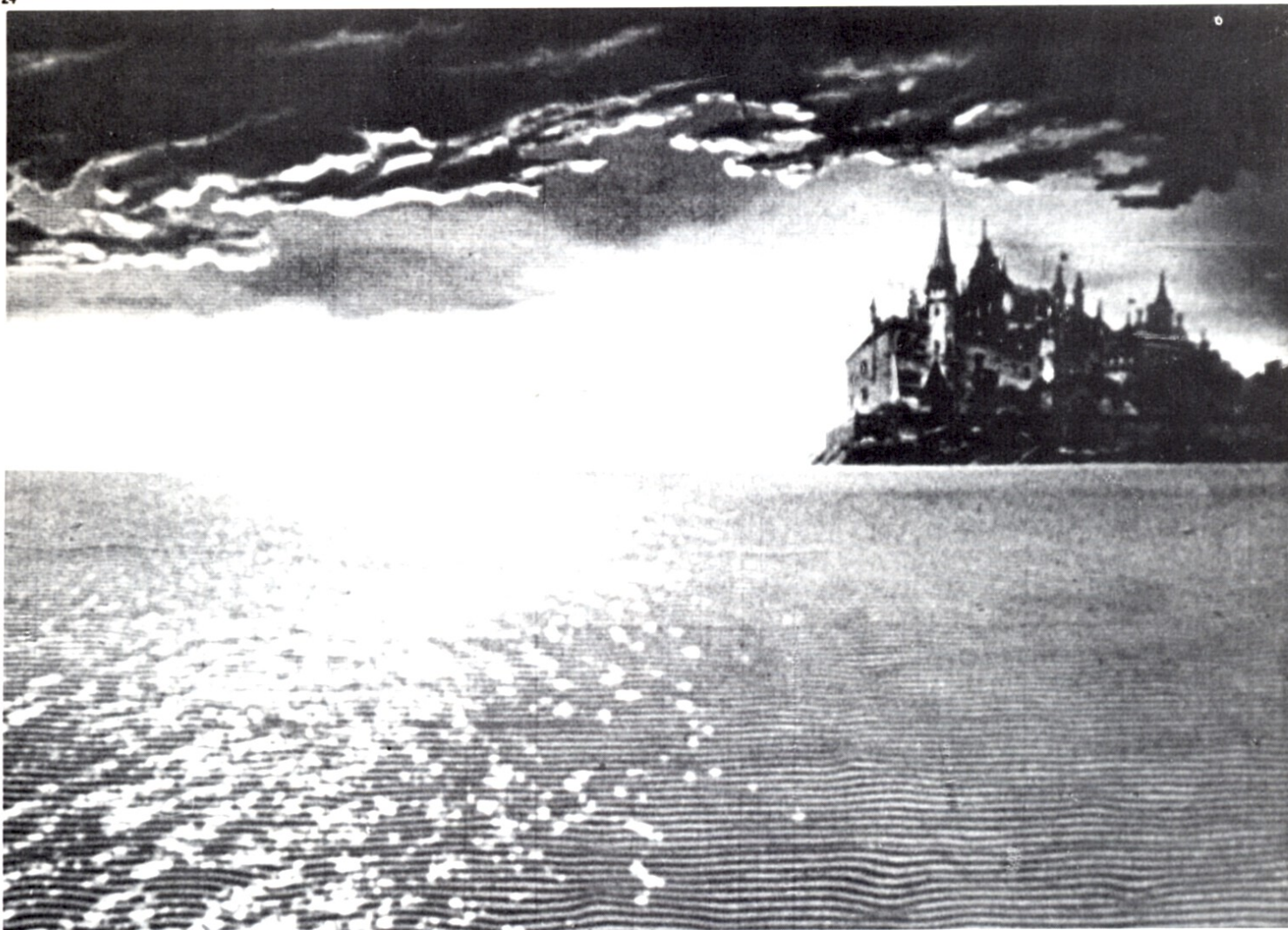
Whether *STAR WARS*, with its diversified characters, noble plot and spectacular special effects can make us forget "the grimness of everyday life" remains to be seen. It has already captured the imagination.





Top, left: Luke Skywalker is attacked by a Tusken Raider, one of the vicious desert bandits. Right: The make-up department, under the supervision of Stuart Freeborn (creator of the ape costumes in 2001) has a field day in THE STAR WARS in handling such creatures as Darth Vader, who is aid to the evil Governor Tarkin. Middle, left: Two robots, See-Threepio and Artoo-Detoo, accompany Skywalker on his adventures. The robots are seen here on Owen Lars' homestead on the planet Tatooine. Right: The nine foot tall Wookie, Chewbacca, towers over Han Solo and Luke Skywalker, who are disguised as Imperial stormtroopers. Together they prepare to rescue Princess Leia from the Death Star detention center. Bottom, left: Ben Kenobi, played by Alec Guinness switches off the tractor beam in the power trench, staying out of view of the Imperial stormtroopers. Effects supervisor, John Stears, handled the actualization of the machinery, robots, explosions and land vehicles appearing in the film. Right: Luke Skywalker inspects the robots, Artoo-Detoo and See-Threepio.





# the fabulous world of KAREL

Czech filmmaker Karel Zeman is one of the world's foremost cinema wizards—a conjuror of visions and ideas rarely equaled in their richness, variety, and sense of wonder. Creating images like a painter working on a celluloid canvas, Zeman opens the viewer's eyes and feelings to the dreams of less cynical times, to the exhilaration of youth-filled imagination. His art transports the viewer to turreted castles and volcanic islands, across space to the moon and down to the depths of the ocean, back through prehistory, into the air on soaring antique flying machines and into the delicate *ouvré* of a drop of water on a leaf.

Fortunate, above all, is the fact that Zeman is possessed of the aesthetic range, technical know-how and persistence to make his dreams filmable realities for the world to enjoy.

The pictures on the following pages form a self-evident testimony to Zeman's high-ranking, if obscure (at least in America), position in the realm of the fantastic cinema. For those acquainted with his work, this portfolio should provide a brief catalogue of some of his most memorable images. For those yet unfamiliar with his films this will act as an introduction into Zeman's unique imaginary worlds.

Karel Zeman (Karel Zeman), born in 1910, began his career as a designer and creative "publicity artist." He constructed

small figures and models made of pieces of paper, rags, cardboard, paint and glue to attract passers-by to shop windows. His growing success in this type of commercial display art eventually won him an award in a competition for window dressing held in Brno, Czechoslovakia. A shoe factory in Zlín (today known as Gottwaldov) immediately accepted him on the basis of his success in the competition. The factory owned its own film studio which included a well-equipped effects shop. In 1944, at that studio, he made his first film, "VÁ NOCNI SEN"—A CHRISTMAS DREAM. In it toys, belonging to a little girl, come to life; in actuality Zeman was learning how far he could go in animating inanimate objects such as a rag doll.

Zeman then created an identifiable character—a puppet hero he named "Mr. Prokoup," whom he featured in six subsequent short animation films. This amiable soul, with his nonchalant, bemused manner became the focal point of these six episodes that satirized the conditions in post-war life that were counter to the building of socialism in Czechoslovakia.

In the following years Zeman wrote, directed, photographed and designed a number of short films based on fantasy themes, fables and romances. His films grew in complexity in terms of the sophistication of his effects work, while his content remained the simple, pure distillation of humor combined with fable. He was slowly engineer-

ing the blending of cartoon animation, puppet film and live-action, creating a whole new category of film. The harmony he was eventually able to attain from joining disparate film techniques (best exemplified in his *BARON MUNCHAUSEN*) resulted in establishing a single-mindedness of purpose unique to motion pictures.

Zeman is not a polished effects "realist" in the tradition of a Ray Harryhausen or Jim Danforth. Nor is he seeking to be. His work is complete unto itself and "realistic" consistent with his personal intent.

## FILMOGRAPHY

(NOTE: All films on this list were made at the Gottwaldov Studios, unless otherwise noted.)

**ADVENTURES OF MR. PROKOUK.** Produced between 1947-58. A series of puppet animation films featuring Mr. Prokoup involved in various misadventures. Average length 12 minutes. Color. Among these is *MR. PROKOUK, FRIEND OF LITTLE ANIMALS* produced in 1952. Music by Zeman's long-time associate Zdenek Liska.

*BARON MUNCHAUSEN.* 1961. Color. 81





From OFF ON A COMET.

# ZEMAN

By Robert Skotak

minutes. In 1785 an odd little gentleman named Rudolph Erich Raspe, a Russian, first chronicled the adventures of Munchausen in a slim book titled: *Baron Munchausen's Narrative of his Marvellous Travels and Campaigns in Russia*. Munchausen was entirely a fabrication, a fabulous and extravagant liar. Raspe apparently based this character on a real-life friend of his who had been in service to Russia and taken part in two campaigns against the Turks. This friend was inclined to tell tall tales embellished with the most preposterous facts and exaggerations.

Zeman's film, known in the United States as *THE FABULOUS BARON MUNCH-AUSEN*, was based, however, on a subsequent novelization of Raspe's little book written by Gottfried Burger and illustrated by Gustave Doré. It is upon the latter's engravings that Zeman based his motion picture imagery.

The story evolves within a modern day framework: Tony (Tonic in the Czech original) is an astronaut, a firm believer in science and technology. On the surface of the moon he is injured and thereafter suffers a hallucinatory dream in which he meets other, earlier visitors to Earth's satellite; Jules Verne's Barbicane and Captain Nicol, Cyrano de Bergerac and Baron Munchausen. Munchausen returns Tony to earth via a ship of the seas borne aloft through the void of space by a number of winged white horses! He becomes involved with the Baron in the kidnapping of one Princess Bianca from a sultan's palace; is

shipwrecked after a naval battle and, while drifting the ocean in a small boat, is swallowed whole by a gigantic whale which, in traversing the seas, has swallowed a number of full-sized vessels. Munchausen is carried off later by the giant bird Roc (Nohe, in the original) and dropped into the sea where he rides off on the back of a sea-horse. In another outlandish sequence the Baron rides piggyback on a cannonball flying through the air!

Munchausen, capable of doing all these incredible feats, does not succeed, however, in one case; he cannot win the heart of the beautiful princess who belongs to Tony and to Tony alone.

"In *MUNCHAUSEN*," explained Zeman, "color has a function similar to that in painting. Up until now [1961] my films have been made on colored material. They were, in essence, color documents, duplications of the scenes taking place in front of the camera. In *MUNCHAUSEN* I have used color functionally, and, in this way, have achieved the greatest possible effect." *BARON MUNCH-AUSEN* is a perfect example of the controlled use of color which, in this case, was added in the post-production phase of the film. Shot in black and white for the most part, each scene was later examined by Zeman. After that he analyzed various shapes within the composition, and assigned them individual color tints. The lab then assembled and printed onto the one master negative up to three

color tones, each of which had been printed in registration on separate negatives.

In some sequences individual set ups were tinted with one tone only. In yet others, various transparent filters, like colored templets, were placed in front of the lens during live-action filming. Whatever the technique employed, the resultant effect controls the mood, helps establish motivation (through association of certain colors with specific emotions) and emphasizes action.

Milos Kopecky, a Czech comic actor, played the part of the Baron: "My Baron was not an imaginary character from a book," commented Kopecky, "rather I tried, with the help of Zeman, to keep close to the spirit of the novel and its romantic hero, depicting the Baron through modern media as the people of today would imagine him."

Others in the cast included Jana Brejchová, Rudolph Jelinek and Jan Werich. Zeman served as director, art director and co-authored the screenplay with Joseph Kainar.

*A CHRISTMAS DREAM*, 1944, Zeman's first film, made with assistance from Borivaj Zeman.

*THE FABULOUS WORLD OF JULES VERNE*, 1958, 83 minutes. Cinematography by Jiri Tarantik, Bohuslav Pikhart and Antony Hora. Animation by Henry Liss, Ernest Marchand and Francis Kramm. Sets by Zdenek Rozkopal. Artists: Syd Ostrov and Joseph Zeman. Direction, art direction by K. Zeman. Screenplay by K. Zeman and Frantisek Hrubin.

*FABULOUS WORLD OF JULES VERNE* was based on portions of a number of Verne's works, but predominantly on *An Invention of Destruction* and *20,000 Leagues Under the Sea*. It also contains elements from *Mysterious Island*, *Facing the Flag* and *Robur the Conqueror*.

Professor Roche and his assistant Simon Hart are at work in an ancient, seaside castle perfecting a powerful new type of explosive. A band of pirates, under the leadership of a character named Artigas, abducts the pair.

Transported first by yacht, then by submarine, they are told by Artigas that he wants the Prof. to perfect his formula in secret to prevent it from falling into evil hands.

The captives watch in horror as Artigas has his torpedo like submarine ram and sink a merchant sailing ship. The pirates pick up the single survivor, a girl named Jane, after they loot the sunken ship.

The Prof. is given a laboratory to work in at the pirates' home base. This turns out to be located within a volcanic island, Hart, isolated in a tiny hut precariously perched on a cliff, manages to send a message to the rest of the world by launching a small lighter-than-air balloon.

A small French submarine, resembling a cross between an egg and a turtle, enters the undersea tunnel leading to the pirates' base. Hart, working undersea repairing a cable, is almost killed by a giant octopus, before being rescued by the French sub. The pirates, however, catch up in their submarine and destroy the rescue sub. Hart manages to escape and returns to the pirates' castle within the volcano.

The Prof., meanwhile, has perfected his formula. The explosive is placed in a shell, which is to be fired from a gigantic cannon to repel a large naval fleet advancing on the island. The Prof., discovering the evil nature of the pirates' plans, releases the shell from its cradle, whereupon it rolls away, strikes a rock and explodes with the fury of an atomic blast. The only survivors are Simon Hart and Jane who escape in a giant balloon.

Commented Film News: "The screenplay... is full of suspenseful cloak and dagger plays, and intriguing semi-scientific speculation... Living actors are placed against backgrounds which have the quality of bizarre Victorian etchings... Zeman is essentially a magician, able to cinematically capture those over-the-rainbow realms of dreams and dreamers." The L.A. Examiner added: "It's a real fun picture... unsophisticated, uncomplicated fantasy kind of fun (with a sly touch of spoof) that makes for happy and relaxed viewing... It also proves there IS something



new under the sun."

THE FABULOUS WORLD OF JULES VERNE won a number of awards including, the Grand Prix of the Brussels World Film Festival and the Crystal Star of the French Film Academy.

In 1961 Joseph E. Levine imported the film for U.S. distribution via Warner Brothers. He shortened the film, had an opening introduction filmed with Hugh Downes and created a gimmick name, "Mystimation" to help sell Zeman's art to the American public.

**JOURNEY TO THE BEGINNING OF TIME.** 1954. Color. 93 minutes. Directed by Zeman. Screenplay by Zeman and J.A. Novotny. Art direction by Zeman, Zdenek Rozkopal and Ivo Mrdžek.

This film was Zeman's first full-length feature, a story about four schoolboys on a "holiday trip" back through the ages of time.

JOURNEY was "Americanized" and released in the United States in 1966 by New Trends Associates. The original Czech version (titled A JOURNEY INTO THE PRIMEVAL AGES) was shortened and a beginning and end sequence, plus two middle sequences, were photographed in New York and added to the film. Four local boys, who closely resembled the Czech youngsters, were chosen to act in the new sequences. The rest of the film was dubbed in English and matched by editing to the additional footage. The plot, then, became as follows:

Four youngsters, visiting a museum of natural history, become fascinated with the exhibits illustrating the earth in prehistoric times. While wandering about Central Park, they stumble upon and enter a hidden cave. They eventually voyage down a river that takes them 500 million years into the past. They encounter all the strange creatures of ancient times—Mammoths, Allosaurs, Pterodactyls, Brontosaurus, etc. Later, they fall asleep and waken to discover it was all a dream.

"It's better than most of its genre. . . The boys have to hunt and fish for their food and build shelters, all of which should delight the boy scout types. To the adult eye, the prehistoric animals are obviously miniature models photographed in stop-motion photography. . . The picture is rather pallid in color. The trick photography ranges from effective to the glaringly phoney. . ."—The New York World/Journal Tribune. "It is aimed at youngsters of the elementary grade level and, in a quietly winning way, is right up their alley as educational entertainment. . . The color is effective. . . None of it is as gory as it might sound."—New York Times.

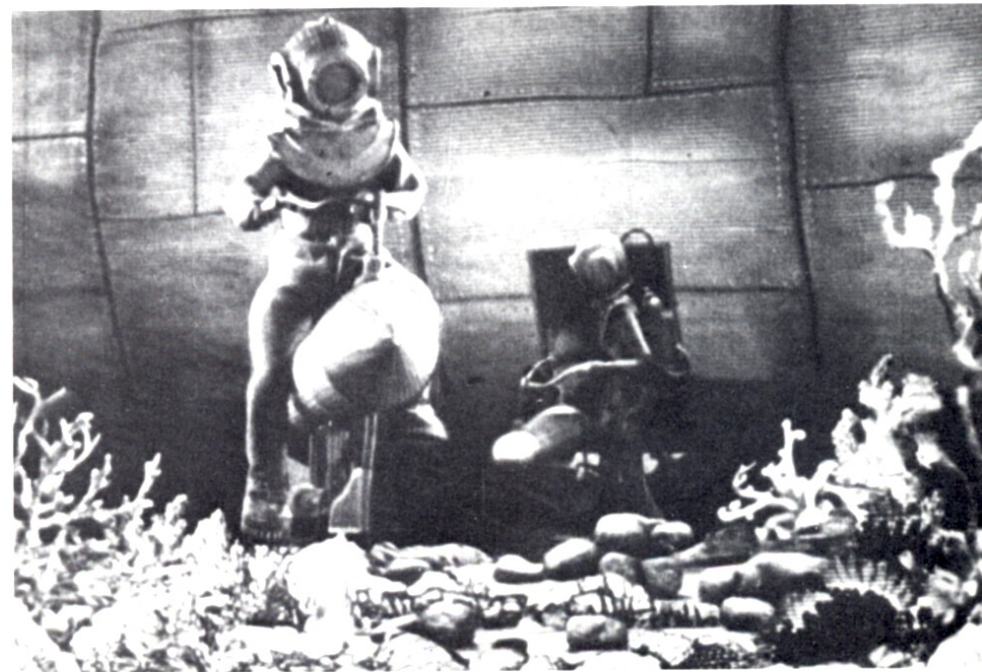
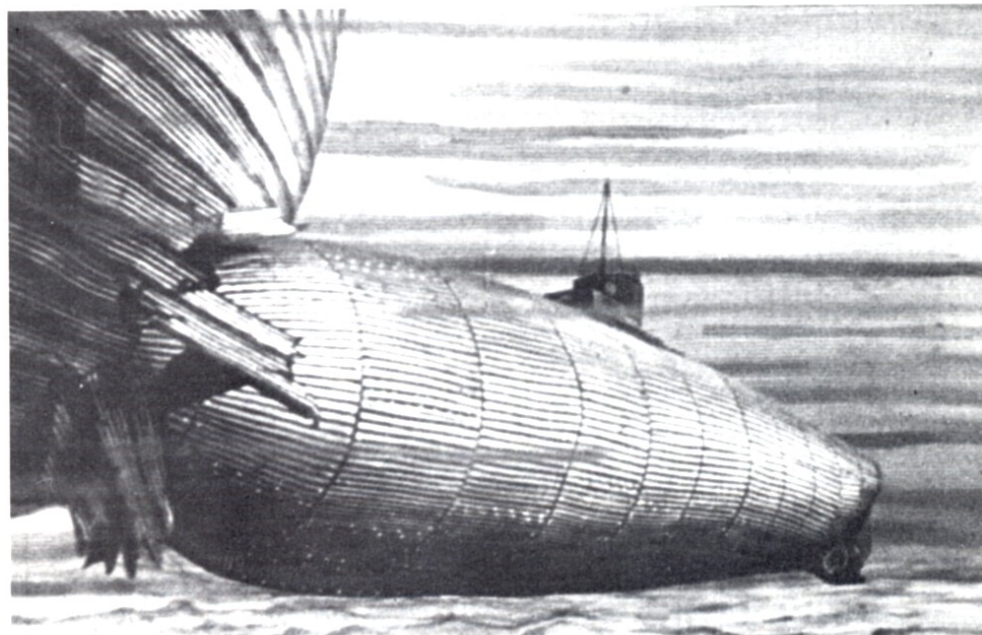
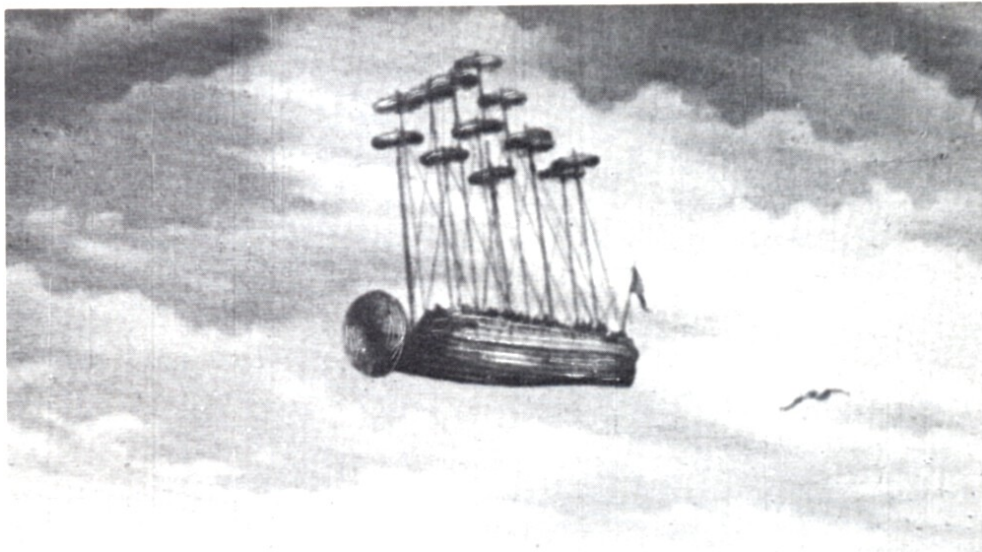
JOURNEY is another example of Zeman's controlled use of color. Off beat color tones are used throughout the film: murky browns mixed with pinks and olive green tints; delicate blues mixed with muted oranges and browns, and so forth.

Based on the success of this film, Zeman made two additional prehistoric adventure films, both shorts. One, THE BLACK DIAMOND, dealt with four schoolboys who imagine they journey on a raft back into the Carboniferous Age to discover the origin of coal; the second, entitled AN EXCURSION TO THE UNIVERSE, again repeated the format of youngsters discovering prehistoric flora and fauna, this time on a far distant planet.

**INSPIRATION.** 1949. Color. 12 minutes. Screenplay, direction and design by K. Zeman.

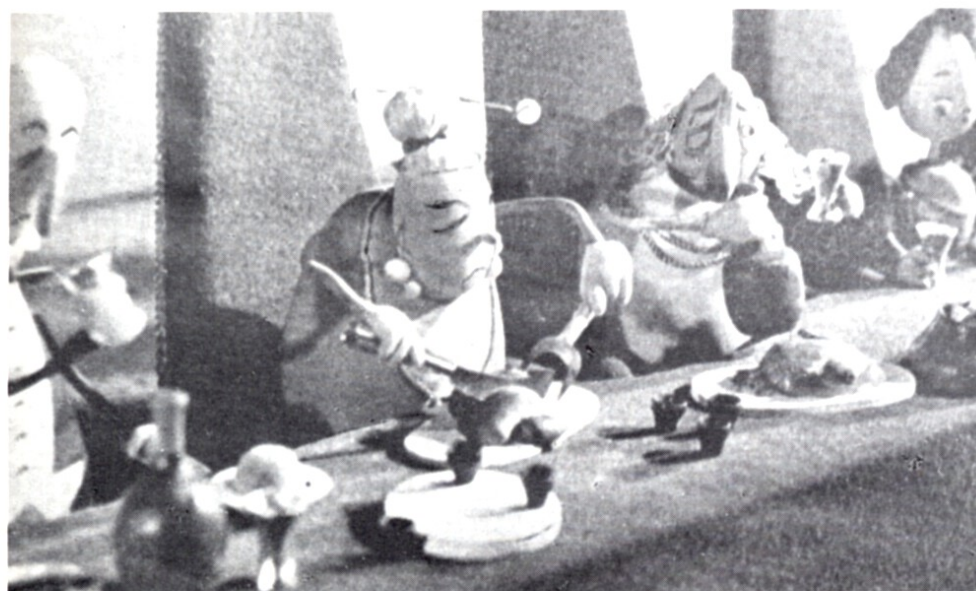
INSPIRATION is a beautiful glimpse of a drama enacted within a single raindrop; the story of the sad Harlequin and the coquettish, vane Columbine.

The last scenes are striking, as the raindrop



Top: Verne's "Albatross" from Robur the Conqueror appears briefly in FABULOUS WORLD OF JULES VERNE. This visualization is very close to Verne's description. Middle: The pirates' sub rams a merchant ship. Bottom: The pirates dispatch undersea cyclists to collect the treasures of the sunken merchant vessel. Scenes from FABULOUS WORLD.





and its entire inner-world slides off of a leaf and drops into a pond mixing with myriads of other droplet worlds.

**JESTER'S TALE.** 1964. Produced at Barandov and Gottwaldov Studios. 85 minutes. Screenplay by Pavel Juráček and Zeman. Directed by Zeman. Art direction by Zdenek Rozkopal.

**KING LAVRA.** 1950. 11 minutes. Written and directed by Zeman.

Puppet animation used to tell a satirical fairy tale; based on a poem by Havolicek Borovsky.

**OFF ON A COMET.** 1970. Color. Widescreen. 86 minutes. Screenplay and direction by Zeman. Art direction by Jiri Hlupy. Cinematography by Rudolph Stahl.

**OFF ON A COMET** was again based on a novel by Verne. The story takes place in 1888 in a small area in French Algeria. From out of space rushes a great comet that tears out a huge plot of land and sends it off into space. A wide assortment of people, caught upon the hurtling planetoid, display a variety of personality types; there are the wise, the decent and the corrupt, the latter represented by a group of criminals.

In spite of their unprecedented situation they continue to carry on in the way they always have. Love, envy, hate—these vices and virtues they eventually come to better understand as the comet slowly returns in orbit back to earth.

Zeman employed a number of highly effective glass paintings and split-screen compositions in this film; as the planetoid approaches and passes Mars the sky is filled by the awesome, immense ruddy sphere of that planet. Other visuals include: vistas of ruined buildings; the giant land mass moving through space; and several prehistoric monsters.

**OFF ON A COMET** was produced at the Barrandov Studios in 1969. (Czech title is **MR. SERVADAC'S ARK.**)

**THE SLUGGARD.** 1946. 12 minutes. Puppet animation fantasy film written and directed by Zeman.

**THE STOLEN AIRSHIP.** 1969. Color. 105 minutes. A Barandov Gottwaldov Film Studio production, co-produced with Carlo Ponti. Directed by Zeman. Screenplay by Zeman and Radovan Kratky. Cinematography by Josef Novotny. With Michal Pospisil, Hanus Bor, Jan Cizek and Josef Stranik.

Five boys sneak away in an airship from the Prague Centenary Exposition of 1891. They are forced down on an island and come up against none other than Captain Nemo, in addition to a boatload of pirates, before they are rescued.

"Point of departure is Jules Verne... and certainly the filmmaker's marvelous miniatures originate from the French novelist, but majority of the characters and situations are invented by the film author [Zeman]... his ability to fill the screen with a multitude of ingenious photographic devices makes **AIRSHIP** a one-man show."—Variety.

**TALES OF ONE THOUSAND AND ONE NIGHTS.** Series of seven shorts produced at Gottwaldov Studios from 1971 to 1974, running in length from 10 to 15 minutes. Directed and written by Zeman. Cinematography by Bohuslav Pikhart. Music by Frantisek Belfin. Animated by Arnost Kupcik. Narr. written by Radovan Kratky.

Paper cut-out animation used to tell the seven voyages of Sinbad: 1. Sinbad is given a string of pearls from a giant fish whose life he'd saved. The pearls cause Sinbad much trouble. 2. A series of captures and escapes as Sinbad falls in love with a Sultan's daughter. He is carried off by the huge bird Roc. 3. Sinbad, adrift in a barrel at sea, comes to the beautiful gardens of the sultan, discovers a

**Top:** For **INSPIRATION**, Karel Zeman rendered all of the figures in "glass". The animated figures had to be heated up and bent between each exposure in order to create movement. **Middle:** A Dimetrodon pauses amid its Carboniferous Age surroundings in **BLACK DIAMOND**. **Bottom:** A scene from **KING LAVRA**.

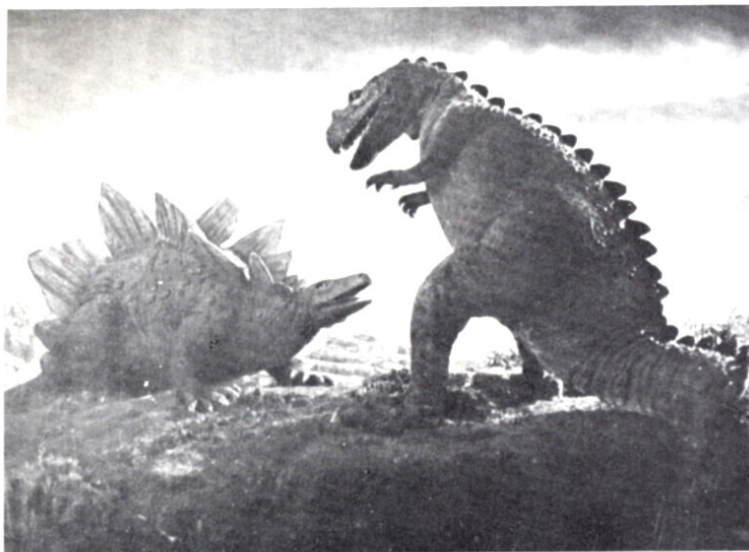


magic ring which saves his life. 4. Sinbad voyages to a great "Magnetic Mountain" whereupon he bargains for and acquires a bag which magically produces gold coins. The sultan gains it for himself, tosses Sinbad into a deep cave. The sultan, not knowing the formula for stopping the gold coins from coming forth, finds his island flooded and destroyed by the gold. 5. Sinbad gives a

sultan's daughter a flying carpet which she uses to fly to her true love. 6. Sinbad frees a demon imprisoned in a bottle and is granted great wealth and power. He later breaks the bottle by mistake; the demon destroys all Sinbad had acquired. Sinbad learns he was happier as an ordinary fisherman. 7. Sinbad escapes from an island where he was forced to play a lute, only to find himself on another

island. This one is ruled by monkeys who make the sailor their toy and the laughing stock of the jungle. He escapes again, having made the monkeys drunk on wine, and sets out in pursuit of new adventures.

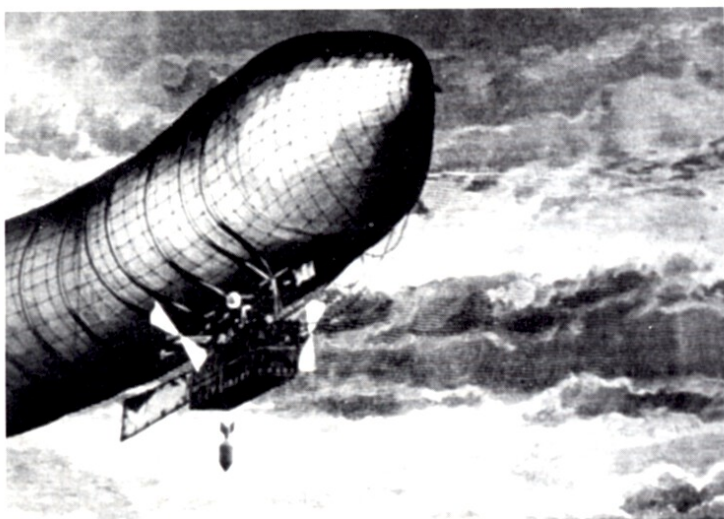
THE TREASURE OF BIRD ISLAND. 1952. Animated puppet film short. Written and directed by Karel Zeman.



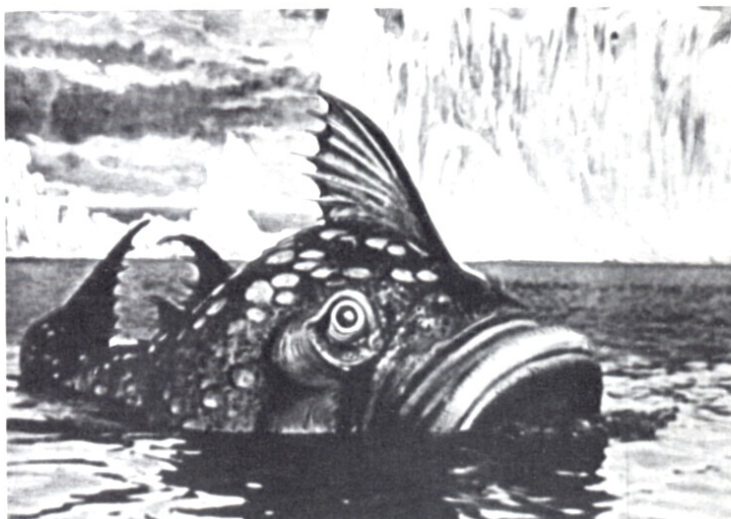
JOURNEY TO THE BEGINNING OF TIME



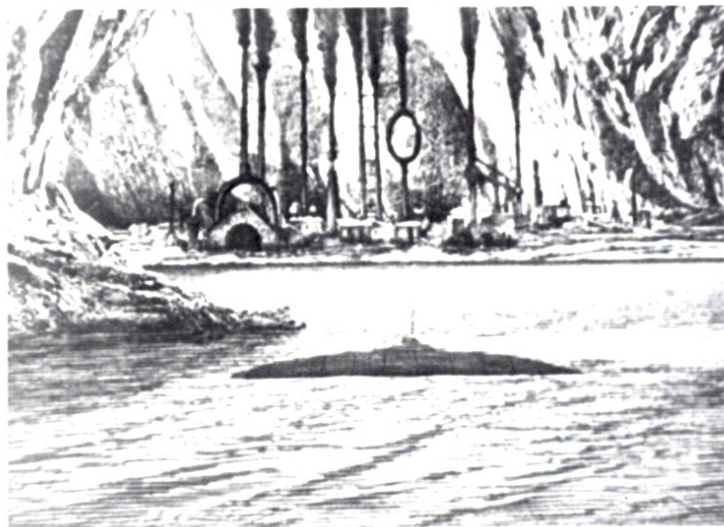
AN EXCURSION TO THE UNIVERSE



FABULOUS WORLD OF JULES VERNE



BARON MUNCHAUSEN

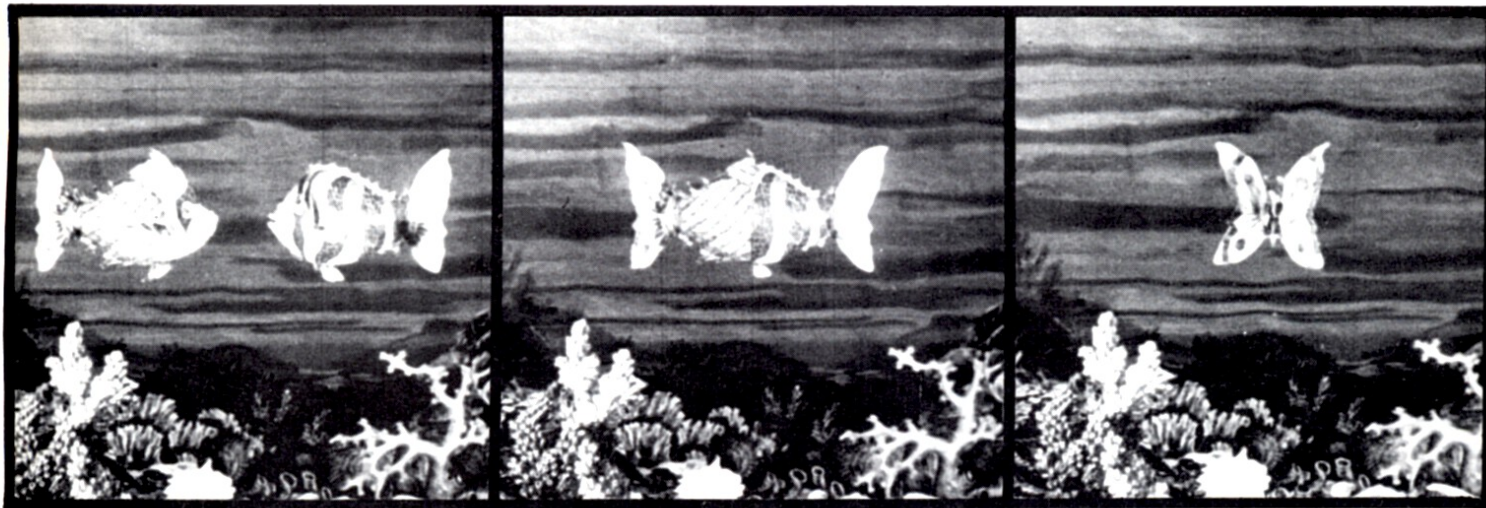


FABULOUS WORLD OF JULES VERNE

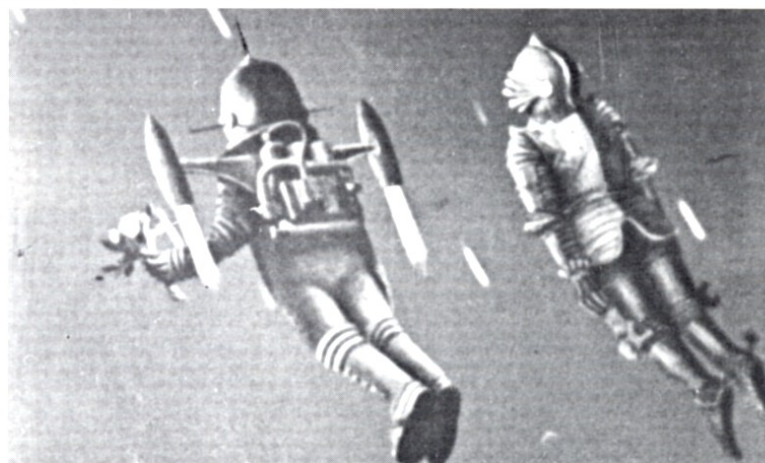


BARON MUNCHAUSEN





Dream images from **FABULOUS WORLD OF JULES VERNE**.



**THE FABULOUS BARON MUNCHAUSEN**.

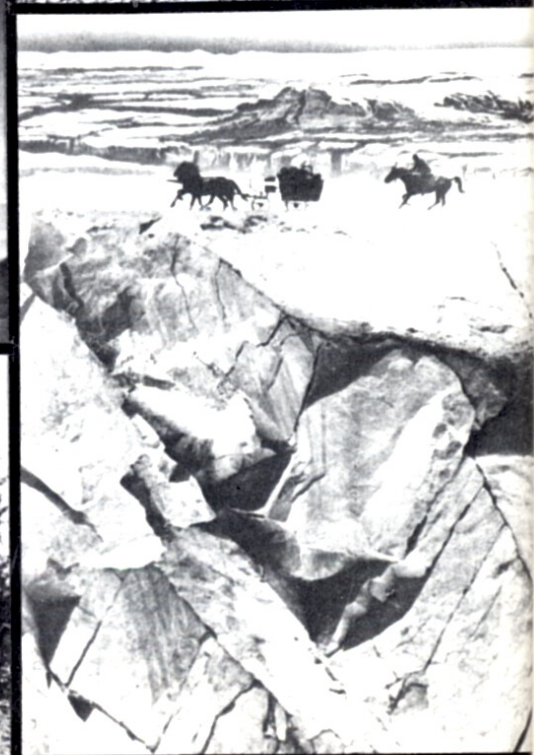
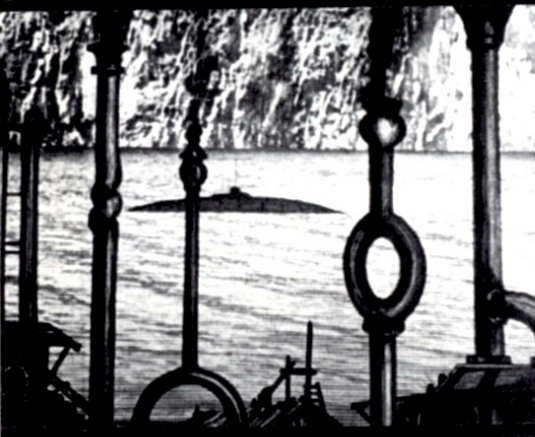
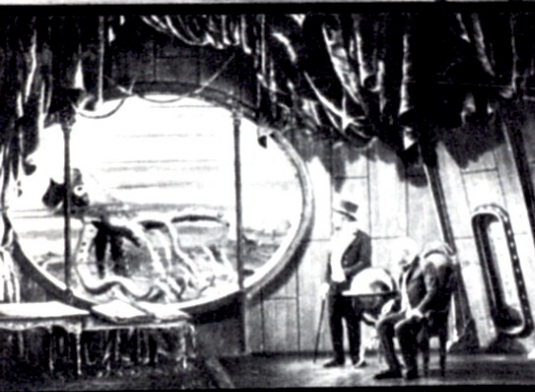
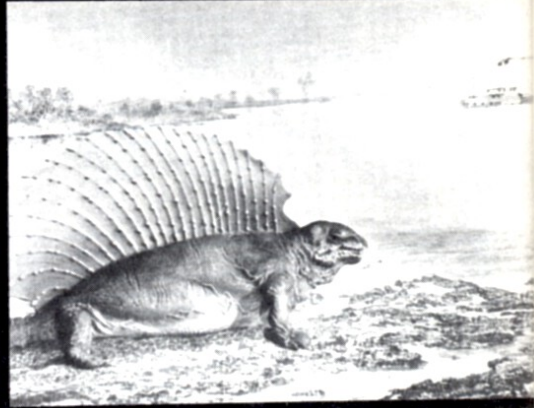


Above left: Film crew lifts sculpted rubber fish "miniature" out of the water. Middle: Art work being aligned on glass sheets prior to filming. Right: Zeman is visible behind large aquarium through which portions of the underwater cyclists' raid were filmed in **FABULOUS WORLD**.

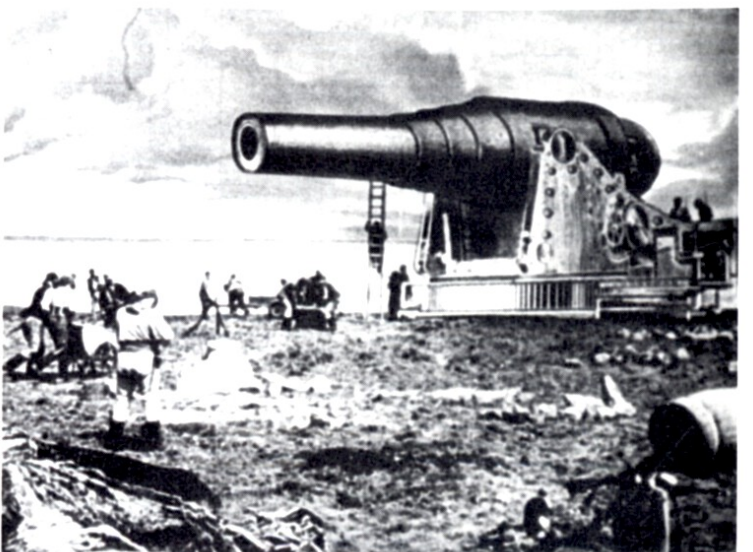
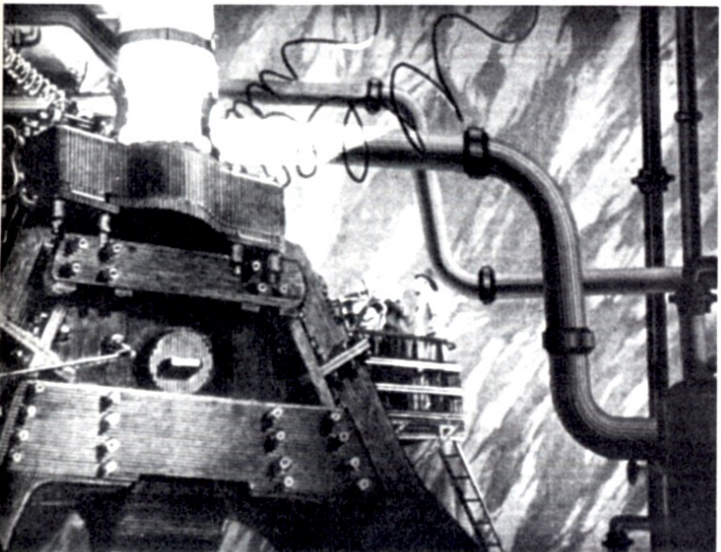
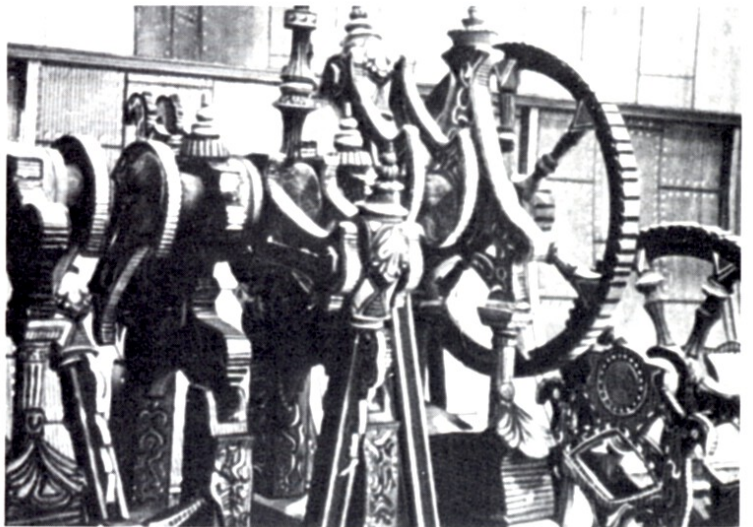
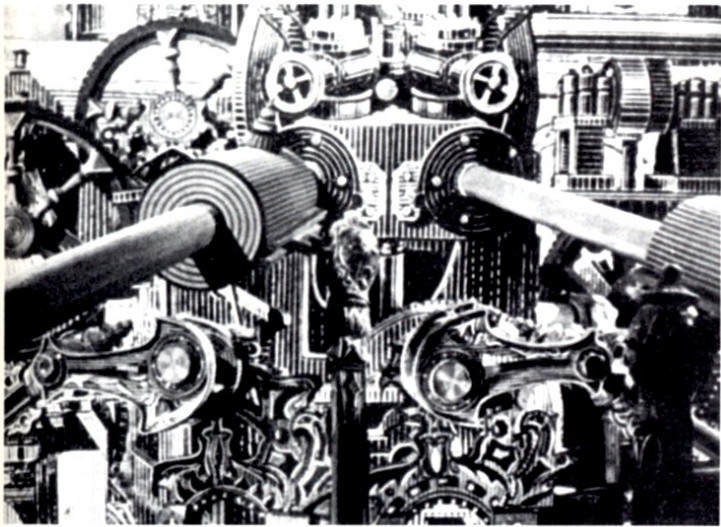


Above left: Karel Zeman during the shooting of **FABULOUS WORLD**. Middle: Technician guides miniature "Roc" along on its aerial-brace prior to its being animated. From **BARON MUNCHAUSEN**. Right: Artist touches up painting of Stegosaurus. The impression that the actors are actually walking along the back of the dead dinosaur is created when the foreground painting is properly aligned with the mock-up dinosaur plates mounted on the platform in the distance. From **JOURNEY TO THE BEGINNING OF TIME**.









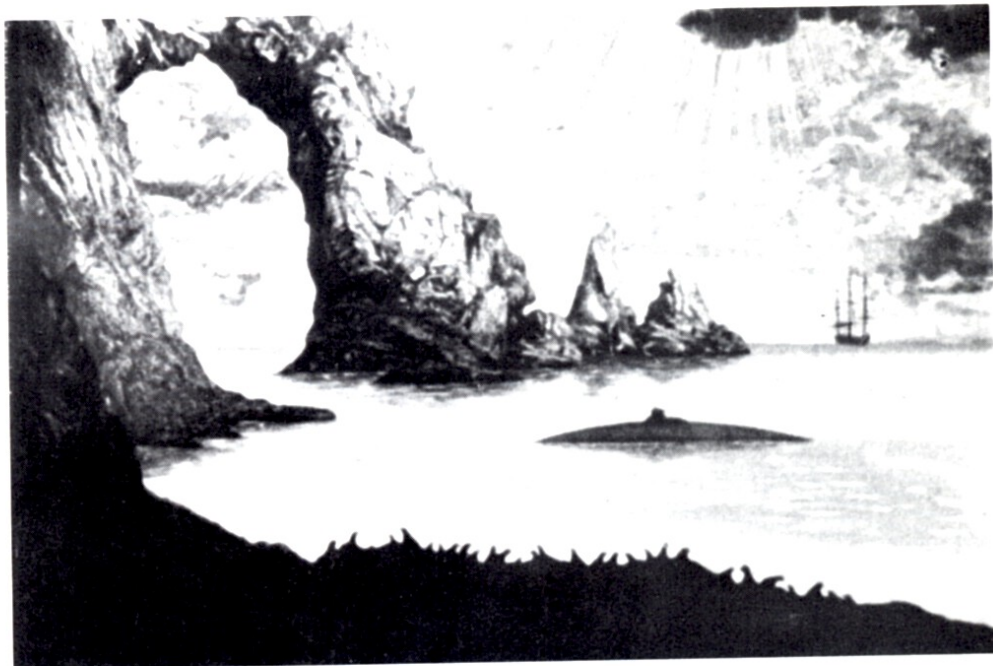
Top left and right: Creatures of the deep brought to life through animation. The octopus model—approximately two feet in length—was sandwiched between sheets of glass upon which were painted streaks to indicate water. These sheets were animated across the plane of view to give the impression of moving water currents. Middle left and right: A view of the pumps and drive shaft mechanisms inside the submarine in **FABULOUS WORLD OF JULES VERNE**.

Note the numerous parallel lines actually painted onto the props themselves in order to enhance the impression of being a line engraving. Zeman views Verne's works as being closely linked to the visuals established by Verne's illustrators Riou and Bennet; their illustrations were rendered in steel engravings. Bottom left and right: Two "Inventions of Destruction" from **FABULOUS WORLD**. These are two examples of art work used in conjunction with live actors. The giant

cannon, for instance, is a piece of art work placed in middle-ground so that actors could walk in front of it, others seemingly parallel to it, and others, in perspective, aligned behind it.

Opposite page, left column: From **FABULOUS WORLD OF JULES VERNE**. Middle column: From **JOURNEY TO THE BEGINNING OF TIME**. Right column: From **OFF ON A COMET**.





Above left: From *OFF ON A COMET*. Above right: The pirates' sub surfaces at their volcanic island base of operations in *FABULOUS WORLD OF JULES VERNE*. This scene was created through the combination of glass painting (rocky shore of island and sky), miniature (the sub), and superimposure (horizontal "engraving" lines). Below: Two scenes from *FABULOUS WORLD*. The multi-planed "layering" effect of these scenes becomes apparent when viewed 3-dimensionally. To view in 3-D, place a small mirror (approx. 4"x5") between either horizontal pair of photos (mirrored side on the right), place your face along the top edge of the mirror so that one eye is on the left side of the mirror, the other on the right. Focus your left eye on the left picture and your right eye on the reflected image in the mirror. Align the two images so they become "superimposed" atop each other. A 3-D image will result.





Deep in outer space an interplanetary war is in its final stages of destruction and chaos, and a world is dying...

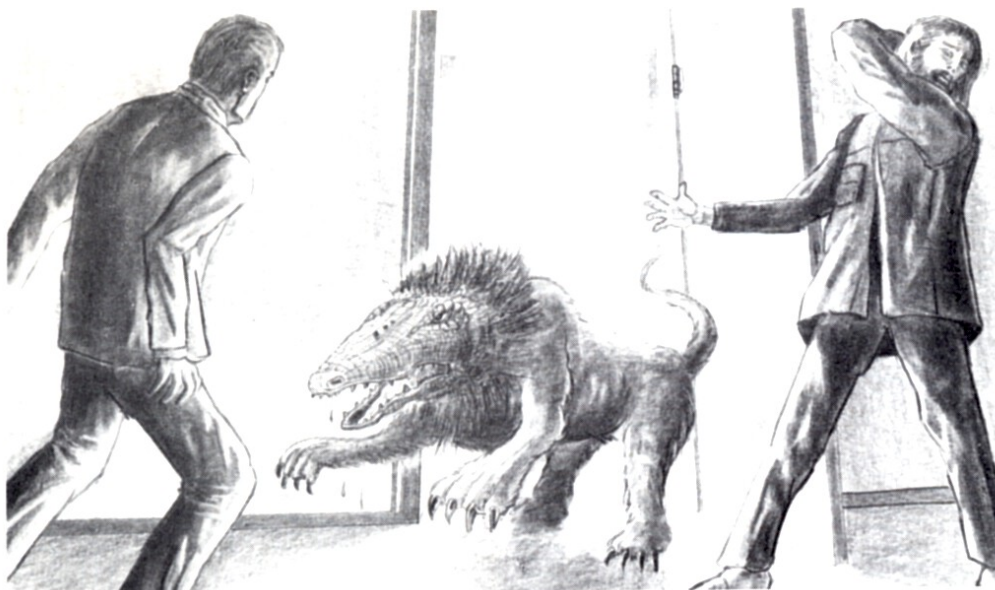
Exeter stares toward the Engineer's throne, then stops, stunned. The control unit on the pedestal is tilted. The lights are on. From behind the pedestal we see the darkened Metaluna landscape, occasionally brightened by dark red explosions. As Exeter slowly advances we gradually become aware of the figure of the Engineer, draped over his bench. Now suddenly a low groan issues from him. Slowly, painfully, like a dying god, the Engineer half raises himself, peering off into the semi-darkness, and speaks in a hoarse whisper ; "Who is it? Who's there? Exeter, they are all dead, everything is dead..."

*from Franklin Coen's screenplay for THIS ISLAND EARTH*

COMING ... A Major Retrospect on  
**THIS ISLAND EARTH**





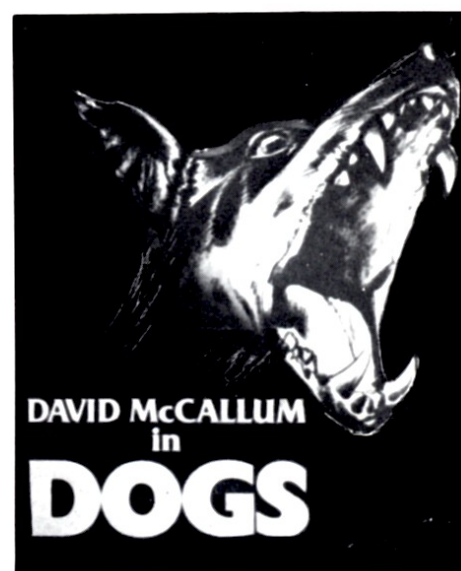


SOON...THERE  
WILL BE  
MACHINES  
THAT CAN DO  
ANYTHING!

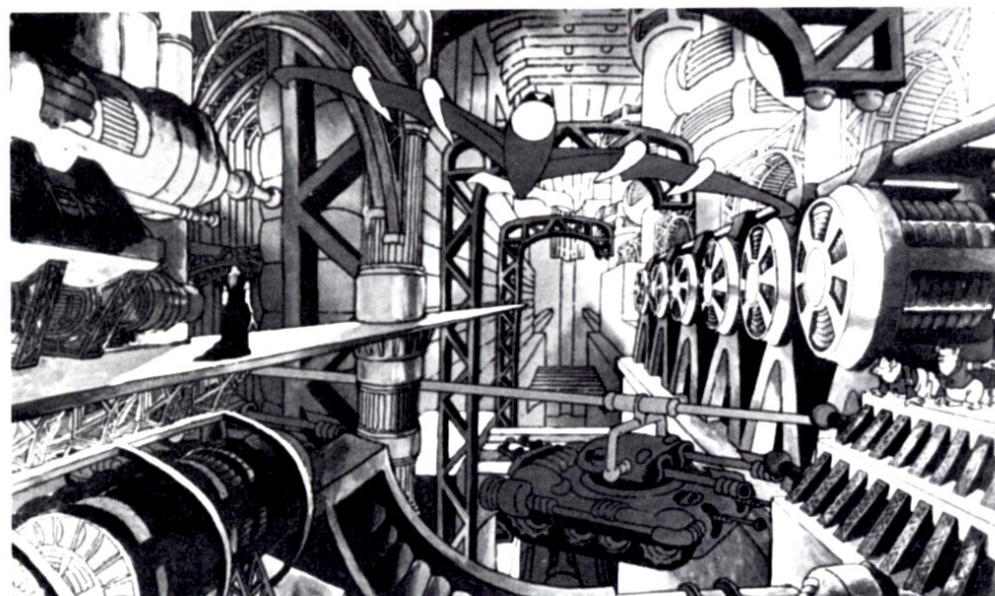


the magus  
film group

## THINGS TO COME



DAVID McCALLUM  
in  
**DOGS**



Copyright Walt Disney Productions, 1976

Top left: Ammut, a beast originating in Egyptian mythology, is summoned to attack in Robert Clarke's production, **SORCERESS**. Right: Poster art from **THINGS TO COME**. Middle left: A group of Blackwolf's followers become entranced by films of Nazi Germany. From **WIZARDS**. Right: The original poster concept for **DOGS**. Bottom left: A view of Blackwolf's war-making factory. Right: Pre-production art illustrating a scene from a proposed new cartoon feature from the Disney Studios, **THE BLACK CAULDRON**. The film, not slated for actual production for several years, is an effort by the studio to re-create the intensely atmospheric mood of some of the early Disney animation classics.



# the fantastic film scene

By Elaine Edford

## SORCERESS

Robert Clarke, who starred in *MAN FROM PLANET X*, *1,000 YEARS FROM NOW*, and who later produced *BEYOND THE TIME BARRIER*, is returning to the fantastic film field as producer of *SORCERESS*, based on an original screenplay by Arthur Pierce.

In the story, a young girl is hang-gliding when she is suddenly swept over a genetic research complex. She plunges out of control into a land spill of an unstable biological stimulant. As a result she undergoes a genetic change that jumps her a number of steps up the evolutionary scale and eventually she acquires characteristics of an almost supernatural type.

Specially being created for the film are a number of unearthly creatures—the result of genetic tampering—that figure in the film's horrifying climax. Clarke has conceived the film as an action drama built upon horror film concepts.

Kirk Alyn, remembered as the first motion-picture Superman, returns to the screen here in a major role.

Arthur Pierce, having completed work on AIP's *THE CHOSEN* early this year, scripted *SORCERESS*. His earlier credits include *CYBORG 2087*, *BEYOND THE TIME BARRIER* and *COSMIC MAN* among many others.

Producer-actor Clarke intends to stick to the science-fiction-horror format in the future. His plans include a possible large-scale, updated re-make of *TIME BARRIER*. In the new version a pilot en route to orbit via the Space Shuttle breaks through time into the future.

## THINGS TO COME

*FUTUREWORLD*, *DEATH RACE 2000*, *LOGAN'S RUN*, *ZARDOZ* and others combine in *THINGS TO COME*, a new feature produced entirely in San Antonio and Austin, Texas.

In the film, a girl named Julie (played by model Darlene Rioux) becomes involved in an attempt to destroy RK 1600—an Android-controlling computer that is actually only used as a front to cover the execution of people.

Among the evils of the film's "Big Brother" type society are: day-long sex/violence TV; Killercross racing (a form of motocross in which riders hunt down helpless victims with maces and clubs); Dungeons; Hallucinogenic Dens; The Passion Pit (an exact replica of a 1950 drive-in movie theatre); mind-controlling bracelets; and a futuristic "pleasure-park" à la Delos. Over all *THINGS TO COME* seems to be somewhat of an affectionate compilation of bits and pieces of many science-fiction movies produced since the mid-50's.

"Most people will tell you to stay away from science-fiction if you're on a limited budget, or at least do it 'contemporary'... and they're absolutely correct, except we didn't listen to them," explained Derek Todd, 30-year-old director of the film. "You start by making every dollar do the work of five, then beg and borrow everything you can." Examples of being resourceful include the use of real-life motocross riders as opposed to movie stunt men; make-up being handled by an Army medical specialist (Frank Ferrell) whose real-life job is constructing artificial wounds for the training of medics; use of re-designed surplus electronic equipment, and so forth.

With over 80 characters to costume, wardrobe director Terriane Smith rummaged through every costume shop, Salvation Army store and little theatre around in search of ordinary clothing that could be "futurified" by re-sewing, addition of ribbons, buttons, capes, etc.

The script is by Michael Greenwood, Jr. *THINGS TO COME* is in release through the Magus Film Group.

## WIZARDS

Ralph Bakshi is employing a corps of animators, many imported from Europe, to paint the intricate backgrounds involved in re-creating the epic story of J.R.R. Tolkien's *Lord of the Rings* trilogy. Proclaims Bakshi: "This can't be a cartoon. It has to be a Rembrandt painting in motion... The books are the script. Any deviation from them would be obvious since the books are so well known... any lack of integrity in telling it would be fatal."

Bakshi's latest feature-length animated film is *WIZARDS*, the story of two wizard brothers—the good Avatar and the evil Black-wolf—who ultimately confront each other in a battle for supremacy. Large scale battles are featured; masses of winged demons and mutants are in actuality merely rotoscoped, "fancied-up" stock footage from war documentaries, Viking films, etc. In spite of quite a strong sense of spectacle in these scenes—a first in terms of cartoon animation—the overall effect is not exactly enthralling.

Lacking cohesion in style and plot development, *WIZARDS* does not bode well for Bakshi's *LORD OF THE RINGS* project. Certainly it's not the "cartoon event of the century" as he indicated it would be; yet it is worth catching for some beautifully realized backgrounds and its occasionally imaginative flair.

## DOGS

The current crop of horror films is still kicking around the old plot formula of science-created monstrosities on the loose. Now, however, the scientific rationale motiv-

ating it all is more believable than the days when radioactivity could be blamed for anything and everything.

In the case of Mar Vista's *DOGS*, an epidemic of sorts affects domestic pets causing them to turn on their owners. Eventually the entire small town of La Quinta is wiped out. The cause: a disturbance of the known olfactory stimuli called pheromones, a chemical substance that controls animal behavior. The premise is biologically acceptable, if unlikely, and therefore more intrinsically terrifying than some of the early 50's and 60's releases in the same sub-genre.

David McCallum stars as Dr. Harlan Thompson, a scientist trying to find a way to stop the mindless attacks upon human beings. His travels through the town reveal carnage everywhere in a succession of grisly images that garnered the film an R rating.

Bruce Cohn and Allan Bodoh co-produced the feature. Drawing on Cohn's broadcast journalist/news background, they staged the film as a real-life horror incident which they tried to capture in a documentary-like manner.

The American Humane Association supervised the entire production in order to insure that none of the 32 specially trained dogs used would be mistreated or hurt during the shooting.

## SURVIVAL RUN

Roger Zelazny's novel, *Damnation Alley*, is now a movie. The novel's Hell Tanner, last of the Hell's Angels, has been changed to an Air Force scout (played by Jan-Michael Vincent) "psychologically mismatched" with another officer, Denton (George Peppard).

The journey across the devastated U.S. is

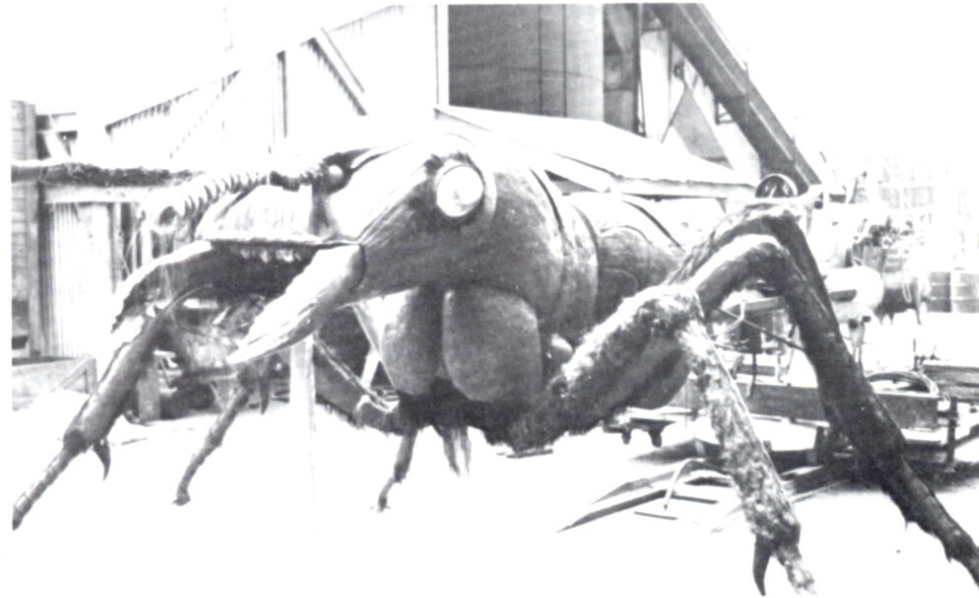
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Copyright Armando Norte and Douglas Crepeau, 1977.

A tachyon-field projecting belt provides for time-traveling mobility for a chase through the ages. The extinction of humanity hangs in the outcome of *ASSASSINS IN TIME*, now in development as a motion picture. The above story art depicts an escape from an African slave-driver's spear as the man is first reduced to a two-dimensional rotating plane, then to a one-dimensional line before leaving the year 1703.





Top row (L to R): Hyenaman (Fumio Demura), Bearman (David Cass), Lionman (Gary Baxley). From AIP's *ISLAND OF DR. MOREAU*. Middle row: Boarman (John L.) and Tigerman (John Gillespie), two additional "manimals" from *DR. MOREAU*. Middle row, far right: Star Burt Lancaster and director Don Taylor (R) perch atop a ladder while conferring on the next sequence in *DR. MOREAU*. Bottom row, left: Robert Pine, as a playboy husband, gets his just desserts in Bert Gordon's latest epic, *EMPIRE OF THE ANTS*. On the right, a glimpse into the past at one of the giant mechanical ants from *THEM* (1954)—the kind of film Gordon seems content to remake over and over again.





L-R: Jackie Earle Haley, Dominique Sanda, Jan-Michael Vincent and George Peppard, in *SURVIVAL RUN*. Produced by Jerome Zeitman and Paul Maslansky.



Jan-Michael Vincent, as Tanner, outrides a horde of giant scorpions in *SURVIVAL RUN*, adapted from the novel *Damnation Alley* by Lukas Heller and Alan Sharp. Milton Rice, who handled the effects in *WORLD WITHOUT END*, created the creatures pictured here.

#### **SURVIVAL RUN, CONT.**

no longer to deliver supplies, but to survey the remains of mankind two years after a nuclear catastrophe.

The title has been changed to *SURVIVAL RUN*.

All in all, considerable tampering has been done with Zelazny's vivid, high-powered work at the hands of director Jack Smight (who smit Bradbury's *ILLUSTRATED MAN* several years ago) and screenwriter Alan Sharp.

The film boasts some spectacular locations (a combination of location shooting in Utah and Arizona, matched with standing backlot sets at Paramount, 20th Century Fox and other studios) and awesome special effects. Lin Dunn, in charge of special photographic effects had his hands full in preparing sequences like the following:

"The storm is now in full stride, and the surface of the earth is being vacuumed of all but the weightiest objects. In addition there can be seen an immense twisting hose of water rising off the lake. The noise is now fiendish, a snarling shrieking roar of the demented elements. . . the hole in the sky is now directly above them and around them; like the walls of a huge arena, tower massive purple-black clouds. . . a scene of terrifying surrealism meets [Denton's] eyes, the final modern man's nightmare vision of an insane and destroyed planet, a rain of oil and filth, streaked through with the meteorites of descending automobiles, Detroit's final assault on the environment and man's mind."

Also of interest is the Land Master, the giant land crawler used to traverse the country. Built by Dean Jeffries (designer of the *DEATH RACE 2000* cars) it weighs 21,800 pounds, is 35 feet long, 10 feet 8 inches wide and 12 feet 8 inches tall—one of the largest functional vehicles ever created for a motion picture.

Other effects include a giant army of armor-plated cockroaches, huge columns of tornadoes and fantastically-hued skies.

#### **Book Review: ROBOT!**

**ROBOT: THE MECHANICAL MONSTER** by David Annan, Bounty Books, Crown Publishers, N.Y., 1976 . . . . . \$3.95

BEWARE!!! . . . This one's so loaded with misinformation, and the lack of any definitive knowledge it's sad. Heavily padded with non-robot entities: deep-sea divers, men in decontamination suits, *THE DEADLY MANTIS*, the giant wasps from *MONSTER FROM GREEN HELL*, and too many others. *WAR OF THE WORLDS* is identified as *THE*

THING, *THE INCREDIBLE SHRINKING MAN* as *DR. CYCLOPS*. Totally lacking are any references to the robots of: *GOG*, *SILENT RUNNING*, *ROBOT MONSTER*, *LOGAN'S RUN*, *SATAN'S SATELLITES*, *HUMAN DUPLICATORS*, *THE CLONES*, *FUTUREWORLD*, *CREATION OF THE HUMANOID*s, and *KRONOS*.

#### **Review: FUTUREWORLD**

In AIP's *FUTUREWORLD*, Director Richard T. Heffron and Screenwriters Mayo Simon (*PHASE IV*) and George Schenck deliver what all the big budgetary spending of *LOGAN'S RUN* couldn't buy; a satisfying film experi-

ence. Set in a return to Delos (the fantasy-abusement park of *WESTWORLD*), the management invites a select group of its critics to experience the new park prior to reopening. Peter Fonda and Blythe Donner (in a super ballsy roll for a woman for a change) play a couple of skeptical reporters, bent on discovering the "secret" of the new park.

The film achieves successes on several levels: as a tautly paced detective thriller; impressive special effects that are used for their story telling value as opposed to the main attraction, and most importantly in the credibility of its character's motivations and behavior in a fantastic setting. Especially effective in the latter category are Donner, Stuart Margolin as a park technician, and an uncredited wholly empathetic "Clark the Dummy"—a malfunctioned robot with heart!

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Arch Oboler, Deborah Walley and Michael Cole at the CBS lot during the filming of *THE BUBBLE*.



*SPACE PATROL* REUNION

## THE BUBBLE RE-SURFACES

**THE FANTASTIC INVASION OF THE BUBBLE BY MONARCH RELEASING CORP.**

A controversy has arisen over the recently reported distribution of Arch Oboler's 1966 3-D film *THE BUBBLE*, now retitled *THE FANTASTIC INVASION OF THE PLANET EARTH* by Monarch Releasing Corp., and being offered by them in a package with *ANDY WARHOL'S FRANKENSTEIN*. The two films were filmed in inventor Col. Robert Bernier's patented Spacevision process, but "Monarch does not intend to use the Spacevision projection system", states Oboler. He is "outraged" at Monarch's failure to use the Bernier projection system. According to Oboler, "Monarch has converted the system to Stereovision. Col. Bernier, considered one of the world's greatest stereo experts, told me before his recent death, that the use of anything other than the matched Spacevision prisms in the projection system of a Spacevision feature, would degrade the 3-D image. He stated that the Stereovision projection prism would not provide the same depth of field; the objects wouldn't appear to float off the screen as effectively, and the whole image would be darkened. To quote the Colonel, 'It's the same as putting on a pair of dark sunglasses to view a painting.'"

The Spacevision process, developed by Bernier, utilizes a single 35mm-taking camera and existing projection equipment. The system uses a patented Trioptoscopic lens incorporating a pair of deviation prisms, that record an image from two laterally displaced viewpoints. The prisms vertically stack the images one frame above the other. In projection, a similar lens is bracketed onto the front of the projector. The prisms vertically superimpose the two images on the screen, encoded by polarizing filters in the prisms, and decoded by polarized filters in the viewer's glasses.

According to producer-writer-director Oboler, Monarch's acquisition of the film follows a strange series of events. The feature was first sold by Oboler to Sherpix Corp. The President of that company, Lou Sher, was shortly thereafter convicted (in the same Tennessee Federal Court that recently convicted Harry Reems for *DEEP THROAT*) for distribution of a so-called obscene film titled *SCHOOL GIRLS*. As terms for his probation, Sher was prohibited from continuing as a motion picture distributor, and in turn sold *THE BUBBLE*'s distribution rights to Monarch. Oboler is currently dealing through his attorneys over the issue.

Next for Oboler is "a film I've wanted to make since 1954. It's titled *THE SURPRISE*, and will be shot using world wide locations beginning this summer. The ultimate 3-D film

until Holography is perfected, the story on this one will be as strong as the effects." After its initial release, Oboler plans to offer his as yet unreleased 3-D feature *DOMO ARIGATO*, filmed in Japan in 1973, as companion feature with *THE SURPRISE*.

## REMEMBERING SPACE PATROL

On January 22nd of this year, four of the surviving original members of the popular 1950-1955 television series *SPACE PATROL*, convened in Los Angeles to help local TV station KTLA (the first commercial station west of the Rockies), celebrate its 30th anniversary for a televised special.

Reunited for the event were: Ed Kemmer, who played Commander Buzz Corey over the five years duration of the show, Nina Bara, now Frances Linke, who played the exotic Tonga for four years, Ken Mayer who played Major Robertson (Robby), and Virginia Hewitt, now Meer, who played Carol. Missing was Lyn Osborne, popular film and TV character actor of that period, who had played Lt. Happy on the series. Osborne died of a brain tumor in 1958.

Highlights of the show were kinescope clips from the original shows, distinguished as the original precursor to everything from *TOM CORBETT*, *SPACE CADET* to *STAR TREK*, and in person interviews with the former cast members who related updates on their current activities. Kemmer lives in New York and is seen as Dick Martin on the CBS daily soap *AS THE WORLD TURNS*. Mayer continued his acting career, appearing in 20 *GUN-SMOKE* and 18 *BONANZA* episodes, feature films: *LITTLE BIG MAN* and *BONNIE & CLYDE*, and recently appeared in a Los Angeles stage production of *TWELVE ANGRY MEN*. Virginia Hewitt left acting at the end of the show's run, and for the past 21 years has been designing and importing crystal for Los Angeles showroom, Courant. Frances Linke continued acting until 1961, then returned to school earning a Bachelor's degree in Psychology and Master's in Library Science, and is currently chief librarian for Blue Cross of Southern California. She has managed to hold onto most of the premiums originally offered on the show which will be featured in a recently completed behind-the-scenes book, *THE SPACE PATROL GANG*, including such information as the show having done the industry's first closed-circuit demonstration of Polaroid process "3-D" television at the Biltmore Hotel in Los Angeles in 1952.

Persons interested in enhancing their communication with others about the show are advised to write: Irene Gizzi, *SPACE*

*PATROL* Fan Club, 11482 Van Port, Lakeview Terrace, Calif., 91342.

Scot Holton

## ANIMATION NOTES

Contrary to previous announcements, Jim Danforth had absolutely nothing to do with *THE LAST DINOSAUR*.

*SPECIES X: THE SNURR PROJECT* and *THE PRINCESS AND THE GOBLIN* have both been shelved by Mr. Danforth until such time as he is able to secure funds. And it's a damn shame that animators the calibre of Mr. Danforth and David Allen aren't given the money and the freedom to create works destined to be classics of the Adventure-Fantasy-Animation cinema. But with *THONGOR*, a hopeful tread emerges, in that Mr. Danforth has been given the chance to direct all action, not just the animation sequences; and the production company has allowed \$300,000 for the special effects (which Jim says is "... far too much. I wouldn't be worth the title of 'animator' if I couldn't bring it in for no more than \$150,000."

David Allen, as of this writing, has completed the animation of a Plesiosaur (with an assist from Danforth who did seven shots) for the William Stromberg production, *THE CRATER LAKE TERROR*. At this point in the history of film, it's refreshing to see a new producer, willing to do a monster film without a man in the monster suit. Steve Neill (*THE SECRET FILES OF J. EDGAR HOOVER*, *GOD TOLD ME TO*) was employed by Allen to construct the full-size mock-up of the Plesiosaur which devours a fisherman in the film.

Another blow to the use of stop-motion animation (which should be used when nothing else does as well) was dealt by Bert I. Gordon when he became convinced to initiate the production of mechanical mock-ups for the upcoming American-International Pictures production of H.G. Wells' *EMPIRE OF THE ANTS*. Designed by Ellis Burman, Jr., and predominantly sculpted by David Ayres, the 6' long ants raise their heads and snap their mandibles—and that's all. A little wiggling of the antennae, and some repositioning of the legs are possible on the mock-ups. But intercutting with real ants in no way measures up to the possibilities of full model animation. Bert gave us nothing but rear-projected grasshoppers in *BEGINNING OF THE END*; so anything else is definitely an improvement. Why doesn't someone tell him about Harryhausen, Danforth, Allen? Following in the footsteps of Dino De Laurentiis starves the public of the magic of animation, and the realism it can bring to the realm of the imagination.





From: THE CRATER LAKE MONSTER



Photo by Janet Fries

Sally Cruikshank at work on the "Lemon-head" sequence in QUASI AT THE QUACKADERO.



From QUASI AT THE QUACKADERO.

## QUASI AT THE QUACKADERO

By Scot Holton

**QUASI AT THE QUACKADERO** (Pyramid Films, Santa Monica, 1975; a cartoon animation conceived, written and animated by Sally Cruikshank)

Winner of an ASIFA-East Animation Award, and fast becoming an underground cult favorite in the L.A. and Bay Area communities, **QUASI AT THE QUACKADERO** is an eyebuster. Only ten minutes in length, creator Sally Cruikshank has crammed it with a dazzling phantasmagoria of painstakingly detailed cell animations.

Simple and direct, the plot traces the adventures of Quasi and his fellow creatures Anita and Rollo through a day's excursion at the Quackadero, a kind of "Coney Island of the Mind"-styled ultra-ornate Dreamland. The Quasi of the title is a "quasi"; an almost nearly something like a duck, but not exactly definable in other than visual terms. He is, most noteworthy: fat, yellow-orange, bespectacled, and wears a red cape. The most nearly humanoid creature that Anita resembles is Lily Tomlin's character "Ernestine" crossed with Betty Boop and Mae West. Rollo appears as a self-automated "set of overgrown training wheels".

The Quackadero's sideshow delights include: "We Probe Your Past . . . . . Relive Your Shining Moment" with guest Winky Orlando at a talking vegetable convention,

"Hall of Time Mirrors . . . . See Yourself at Every Age", a "Roll Back Time" machine, "Think-O-Blink . . . Painted Pictures of Your Thoughts," "Madame Zano and her Fabulous Dream Reader", "9 Lives 2 Live", a parade of past incarnations hosted by Lemonhead, and the time-warp "Space Holes", where, while gazing at the sights of 3,000,000 B.C., Quasi is tricked into the time hole, where his watermelon-eating idyl is interrupted by a charging dinosaur.

The style is a wholly unique synthesis of Max Fleisher cum Timothy Leary. "Buster Keaton's films knock me out", comments Cruikshank. "My favorite period of animation is from about 1925 to 33. I get a huge kick out of Felix the Cat and the Fleisher cartoons. I like their hot soundtracks. Fatty Arbuckle films are really nice and French trick films give me a lot of ideas. Any early film with a vaudeville theme really sends me."

Produced through facilities at Snazelle Films, a San Francisco commercial film production company, **QUASI** took two years on art work alone; photography and post production another six months. There are about 5,000 cells, some using as many as 30 different colors, and over 100 different watercolor backgrounds. Sally painted over half, assisted by Kathryn Lenihan and Kim Deitch, and hired others to finish the rest.

Deitch also did the voice for Quasi and the

Lemonhead character. Al Dodge was voice for Rollo, and Cruikshank voiced Anita. Dodge along with Bob Armstrong, members of R. Crumb's Cheap Suit Serenaders, created the music using acoustic instruments including slide flute, xylophone, ukelele, a duck call, boat whistle, flexotone, and bag-pipe chanter. The track was recorded midway through production, "which is a screwy way to do it," states Cruikshank. "They worked from seeing a very scratchy pencil test many times over, using stopwatch timings of sections, and my own written musical suggestions." The track contributes very effectively to the amusement park fantasy mood.

On her own feelings, related to the intense amount of labor involved in the production, Cruikshank relates, "Once you get a rhythm going, and you're really with the characters, you get this strange gallopy feeling, and they seem to take off on their own and move across the paper. That's the real thrill, and without that I couldn't go through all those months of technical work, converting it to a film."

Previous animations include: **DUCKY**, 1970, **FUN ON MARS**, 1971, and **CHOW FUN**, 1972, but "none are half so fancy as **QUASI**. The next one, **MESMEROID MADNESS**, involves a psychic novelty toy in a party setting with Anita and Quasi."



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